eco
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fall 2020

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Cover Image: Maru Garcia, *Vivarium I,* 2018 (detail; see page 14)

Essay “What does it mean to have an ecoconsciousness?” © 2020 Eleanor Hearney
Essay “Hózhó: Living in Balance with Nature.” © 2020 Patricia Watts
Essay “Toward an ecoconsciousness in Art and Life.” © 2020 Amy Lipton

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eco consciousness

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What does it mean to have an ecoconsciousness?

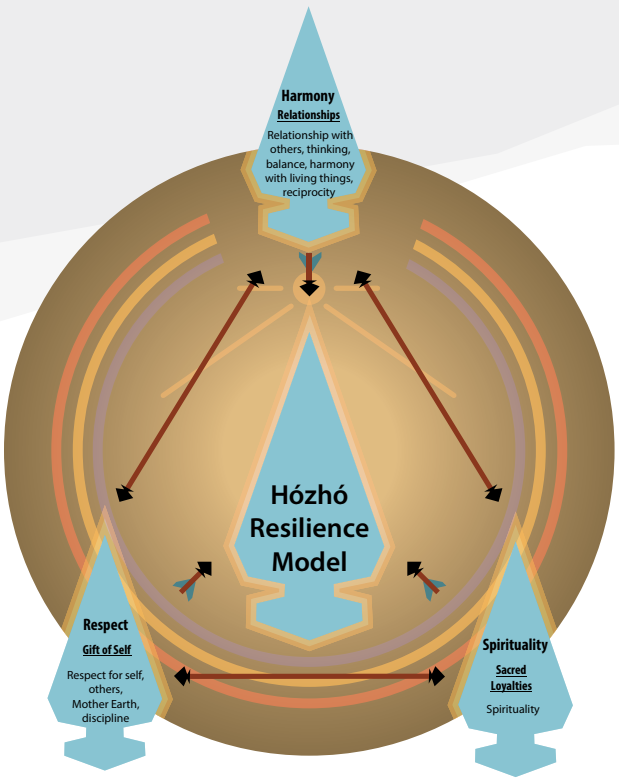
Eleanor Heartney, Juror

The works here offer multiple answers to that question. Ecoconsciousness measures our interconnectivity with the natural world. It celebrates our links to the animals with whom we share the planet, to the trees, fruits, vegetables, herbs and insects that make life possible, to the land and waters that bear witness to our best and worst impulses and to the ecological systems that sustain us all. It encompasses our awareness both of the beauty of nature and the devastating horrors created by our efforts to exploit it. It manifests itself in artworks that bring the perilous consequences of our actions to our attention through striking images, immersive installations, evocative performances and rituals and practical proposals. It engages with fields as diverse as science, technology, poetry, politics, history, anthropology, art history and futurism. And it poses questions about our place in the cosmos with wit, sorrow, anger and hope.

Eleanor Heartney is a distinguished New York art critic and author who has written extensively on contemporary art issues for publications including Art in America, Artnews, the Washington Post and the New York Times. Her most recent books are Doomsday Dreams: The Apocalyptic Imagination in Contemporary Art (2019), and one which she co-authored, The Reckoning: Women Artists of the New Millennium (2017). She also published a survey of over 400 international artists in her book Art & Today (2008), and co-authored After the Revolution: Women Who Transformed Contemporary Art (2007). Heartney has written feature essays on ecological artists including Helen and Newton Harrison, Mel Chin, Agnes Denes, and Alan Sonfist. In 2014, she wrote a provocative article for Art in America titled “Art for the Anthropocene Era” and this May she followed this up an article “How the Ecological Art Practices of Today Were Born in 1970s Feminism.” In February 2020 Heartney was interviewed by Barbara Rose for the Brooklyn Rail discussing her new book Doomsday Dreams.

Portrait of Eleanor Heartney,
pencil on paper by Phong H. Bui

Hózhó: Living in Balance with Nature



©Kahn-John, M. (2020)

The Diné (Navajo) have a belief system known as *Hózhó*, pronounced "hoe-zhoe," which is meant to guide one's thoughts, actions, and speech. It expresses concepts such as beauty, harmony, goodness, and well-being. This philosophical guide also characterizes individuals who are considered role models: Diné elders, who honor and respect animals, spirit, the Creator, and nature. To live in a state of Hózhó requires a conscious awareness of interrelatedness and of the delicate balance between human beings and their environments.[1] It has been over four hundred years since colonial settlers arrived on this continent of Turtle Island—immigrants who intentionally set out to chop down millions of acres of virgin forest, drain marshes, and till the soil. These violent acts shifted the baselines of long-established ecological systems, creating hotter summers and colder winters.[2] This colonial temperament, really a psychological impediment, has led us to the extreme weather we know today.

Only sixty years ago, during the 1960s, mainstream consumers started becoming enlightened to the environmental impacts that were affecting their health and safety. Rachel Carson published *Silent Spring* in 1962 to educate the general public about the dangerous synthetic chemicals being applied in our airways and waterways. Evidence was growing that the federal government was not protecting its citizens from corporate interests, allowing dire ecological consequences. In response, activists mobilized to propose environmental regulations and environmental education programs. In 1964, President Lyndon B. Johnson, the thirty-sixth president of the United States, called for a new approach by government to build a Great Society wherein "man can renew contact with nature."[3]

By 1969, however, more than three million gallons of oil had spewed offshore along the coast of Santa Barbara, killing approximately ten thousand seabirds and marine mammals. It was the largest oil spill ever to have occurred in US waters by that time. Betty Beaumont, a graduate student at the University of California, Berkeley, drove down to Santa Barbara to document the environmental workers who were power washing oil from rocks using high-pressure hoses. In her photographic series titled *Steam Cleaning The Santa Barbara Shores . . .* she revealed the destruction of the shoreline ecosystem. That same year, federal plans were put in place to create a national day for environmental education, Earth Day, and Mierle Laderman Ukeles wrote her seminal work *Manifesto! Maintenance Art*.

The Clean Air Act, which grew out of the 1955 Air Pollution Control Act, passed in 1963; by 1965, the Motor Vehicle Air Pollution Control Act was created. By the mid-1970s, the United States had established the National Environmental Policy Act, the Safe Drinking Water Act, and the Endangered Species Act, and both the Environmental Protection Agency (EPA) and the Occupational Safety and Health Administration (OSHA) had been formed. In 1972, two years after the inaugural Earth Day celebration took place on thousands of school campuses across the nation, the environmentally dangerous and carcinogenic insecticide DDT was officially banned, and the term eco-conscious was first used.

During this same time in the art world, the Earth Art movement was taking shape. In 1969, Willoughby Sharp curated *Earth Art* at the Andrew Dickson White Museum of Art at Cornell University in Ithaca, New York. Helen and Newton Harrison were doing performative works including *Making Earth, Then Making Strawberry Jam* (1969-1970), and in 1970, Robert Smithson performed his epic Land Art installation *Spiral Jetty* in the Great Salt Lake of Utah. Other important artists who were making work outside the confines of the white cube through the 1970s included **Bonnie Ora Sherk**, Agnes Denes, **Betsy Damon**, Patricia Johanson, Jo Hanson, Ana Mendieta, **Christy Rupp**, Joseph Beuys, Dennis Oppenheim, Walter De Maria, James Turrell, Mel Henderson, Richard Long, Nils-Udo, Alan Sonfist, Hans Haacke, and Buster Simpson (and Ukeles, as previously mentioned).In the 1980s and through the 1990s, a next generation of artists was more engaged with ecological processes—making the invisible visible—and picked up where the Earth and Land artists left off. Eco-art was a term used by Lucy Lippard in her 1983 book *Overlay* in describing this work. In 1991, Suzi Gablik published her clarion call, the book *The Reenchantment of Art*, in which she proposed replacing the Cartesian view that self and world are separate. She proposed instead an ethical relationship between the social and environmental, and she acknowledged artists

who focused on an interconnectedness with nature. Eco-artists then began strategizing ways to cross over into the sciences, to collaborate with biologists and hydrologists to do large-scale, time-based restoration projects. These artists included Mel Chin, **Aviva Rahmani**, Susan Leibovitz Steinman, **Tim Collins, and Reiko Goto**. Several artists were also doing performative works at this same time, including **Dominique Mazeaud**, **Fern Shaffer**, **Ulrike Arnold**, Kathryn Miller, Lynne Hull, and **Basia Irland**.

In the early 2000s, with the internet connecting us in new ways and the game-changing events of 9/11, artists began to look in their own backyards for solutions. There was a boom like never before in artists doing social practice or community art projects around ecological issues. Painting and sculpture took a back seat to new forms of engagement that artists were developing for their audiences. From 1999 to 2019, Amy Lipton and myself (Patricia Watts), curating from both the West and East coasts, had the opportunity to work with many of these incredible artists, including **Amy Youngs**, **Catherine Chalmers**, Nina Katchadourian, Doug and Mike Starn, Alexis Rockman, Superflex, Samantha Fields, John Knuth, Brandon Ballengée, Matthew Moore, Amy Franceschini, **Kim Abeles, Mark Brest van Kempen**, **Ruth Wallen**, **Sant Khalsa**, **Cynthia Hooper**, **Lenore Malen**, **Mary Mattingly**, **Tattfoo Tan**, Eve Mosher, ecoarttech (Leila Nadir and Cary Peppermint), Justseeds, Alyce Santoro, Natalie Jeremijenko, Joan Bankemper, and Kristyna and Marek Milde. We also worked with pioneering eco-artists such as Agnes Denes, Helen and Newton Harrison, Mierle Laderman Ukeles, Patricia Johanson, Jackie Brookner, **Bonnie Ora Sherk**, **Betsy Damon**, **Christy Rupp**, **Aviva Rahmani**, **Basia Irland**, **Ann Rosenthal**, Eve Andrée Laramée, Alan Sonfist, Buster Simpson, Nils-Udo, and Mel Chin. Much of this work was research-based and included hands-on environmental education, seeking to make the science engaging and aesthetically appealing.

In the past decade, the number of artists interested in environmental issues has increased exponentially. Even artists who have not been making explicitly ecological work are now wanting to have a voice in the dialogue. It has been almost fifty years since the term *eco-conscious* was introduced; by definition, eco-conscious means "marked by or showing concern for the environment." As we aim to balance passion with knowledge, combining art, science, and the spiritual, there is hope that our efforts will result in the kind of ecoconsciousness that can lead to a healthy co-existence on Earth. And, as we grapple with what strategies to use—to be activists or to make objects that instigate serious conversations—we also need to be realistic about how much change we can incite in our spheres of influence and to question what types of art can really make a difference.

In 2020, the knowledge that everything is connected has been explicitly illustrated by the COVID-19 pandemic. A bat in China can carry a virus that gets passed on to another mammal, which then encounters a human—and so it goes. General environmental health impacts are becoming even more extreme with increased poverty and climate migrations, often caused by inequities that derive from systemic racism. We are all nature, and to neglect any part of nature is detrimental to all living things.

Over thirty percent of the population in America are descendants of the original colonists of the 1600s and 1700s. Today, these descendants are between six to ten generations from some of the worst destruction of nature ever on Turtle Island. This violent mindset that manifested in forced labor, intimidation, rape, compulsory crops, mistrust, and arrogance is rooted in a subject-object relationship between humans and nature.[4] The Seventh Generation is a Haudenosaunee (Iroquois) philosophy expressing that the decisions we make today should result in a sustainable world for future generations. The ecoconsciousness that Indigenous knowledge offers demands that we decolonize nature now.

In this time of epochal climate disruption, racial injustice, and political as well as economic instability, what will be our ecological legacy? With this online + billboard exhibition, *ecoconsciousness*, ecoartspace seeks to present a range of artistic practices that can provide inspiration, insight, and provocations for a more conscious global ecology. We need an art that sustains us.

Patricia Watts, founder, ecoartspace
September 2020

*Note: Names in **bold** are ecoartspace members.*

Endnotes:

1. Michelle Kahn-John and Mary Kolthan, "Living in Health, Harmony, and Beauty: The Diné (Navajo) Hózhó Wellness Philosophy," *Global Advances in Health and Medicine* 4, no. 3 (May 2015): 24-30. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4424938/

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4. T. J. Demos, "Decolonizing Nature: Making the World Matter," in *World of Matter*, ed. Inke Arns (Berlin: Sternberg Press, April 2015),15. https://www.sternberg-press.com/product/world-of-matter/ https://cpb-us-e1.wpmucdn.com/sites.ucsc.edu/dist/a/374/files/2016/08/Demos-World-of-Matter.pdf

Toward an ecoconsciousness, in Art and Life

Seven Hills Lake, NY
Summer 2020

One positive thing that could be said of this time we are living in is that an ecoconsciousness has permeated our lives. While we are publicly fearful of the virus-infested air we share with others, privately, in our day-to-day experiences, as well as in our subconscious dream life, an ecoconsciousness seeps in, invited or not. We have slowed down our pace and perception to become aware of the most delicate and subtle aspects of the natural world—the wind rustling against the trees, the sound of rain approaching from a distance, birdsong, clouds reflecting on bodies of water, and our own human breath. Our fears of the pandemic have made us more attuned to and appreciative of the natural world, which we are inextricably a part of. To a large degree, our contemporary lifestyle on screens and phones, now out of necessity, has distanced us from our physical connection to life.

We directly witness the ways in which temperature increase takes a toll on our local environs and across the globe, in cities, rural farming areas, and wilderness. We feel the effects on our personal health and energy levels. COVID-19 is a direct result of killing and eating wild animals in China: as climate change causes habitat destruction and the separation of animal populations from each other, disease-causing microbes proliferate in the weakened, less biologically diverse animal hosts. In addition to its direct impact on humans, climate change causes serious problems for oceans, forests, and plants, as well as birds, insects, and animals who cannot adapt quickly enough or migrate. Hurricanes, floods, tornadoes, fires, and extreme temperatures are now commonplace events, damaging our homes, communities, living situations, and ability to move and travel. Habitat loss, the threat of extinction, and forced migrations for our planet's wildlife on land, sea, and air have sadly infiltrated our consciousness. Some populations of terrestrial animals, fish, and birds are down to extremely low numbers—yet still they are being hunted. We feel and see these losses using our local, geographical awareness as well as by receiving the barrage of information via the media. We bear witness and often feel helpless as these changes are accelerating within our lifetimes. For anyone with a shred of compassion and empathy, it seems impossible not to have an ecoconsciousness while being alive on planet Earth right now.

Some of us are old enough to remember a time when the effects of climate change would have seemed like science fiction. Formerly abundant North American trees – chestnut, ash, oak, hemlock in the east and redwood, pine and cedar in the west are dying in large numbers due to invasive insect infestation, disease, and fires. The Amazon forests, the "lungs of the earth," are burning while warming oceans are causing massive destruction to coral reefs. Life on planet Earth in 2020 has become anything but science fiction.

Awareness of our problems, as reported by scientists, is abundantly evident, though public outcry has yet to manifest sufficiently on a global scale. We have not gone far enough in the past fifty years in terms of curbing CO_2

rise, glacier melt, ocean pollution and acidification, species loss, habitat decline, and a host of other problems. We are leaving our problems for the Millennials and Gen Z to deal with. These younger generations are aware and activated and are making a lot of noise to raise the volume. Teen activist Greta Thunberg has inspired millions globally and so has Alexandria Ocasio-Cortez, a first-term congresswoman born in 1989 who is adamantly working towards a "Green New Deal" in the United States Congress.

In the late 1990s, art and ecology were rarely mentioned in the same breath. Museum directors questioned, Is this work art or science? Land Art had set a precedent, with heroic and monumental works placed in remote locations in the American West, but many of these works made use of the land without explicitly acknowledging the environmental implications. The ecofeminist art movement of the late 1960s and '70s took a different approach by looking at the misogynistic repression and subjugation of women and the degradation of the land and environment. This movement directly led to ecological art, with its nonhierarchical systems focused on the interdependence of all life. Many of these artists worked collaboratively out of necessity and used problem solving skills for civic and social engagement.

Since 1999, ecoartspace has presented and promoted the work of hundreds of artists who have been actively involved in calling attention to the problems—as well as the beauty and potential for healing—of our natural world. Ecological art is thriving today and has branched out into diverse arenas, covering many issues such as climate change, water, recycling, ocean plastics, resource extraction, energy alternatives, food and farming, habitat and species preservation, forestry, land use, and gardening.

The eighty artists selected by Eleanor Heartney for *ecoconsciousness* cover a wide range of artistic disciplines and sensibilities as well as content and concerns. Some of the artists are engaging directly with communities and ecosystems to help solve destructive patterns embedded in mass culture. Many use classical representation, employing traditional media to raise environmental awareness. Works include a beautifully detailed and meticulous graphite drawing of a stand of maple trees in bleak winter and a painting of a giant redwood reaching into the sky, viewed from below, with intricate patterns bordering on abstraction. Also presented is a tragic landscape photograph of scattered fallen oaks, dead from invasive insects.

Performance works, documented by photography or video, make a particularly strong showing in *ecoconsciousness,* and many include the female figure. One piece shows a woman, human or alien, in a translucent coffin in the desert, smothered by plastic waste. In another work a woman is struggling to carry large recycled packaging as a backpack through a tidal marsh. One takes a more archaic approach and depicts herself as masked, complete with skull, antlers, and deer bones, while wearing an animal-skin coat in the woods. Another depicts an indecipherable figure clad in apocalyptic fabric remnants dancing against a backdrop of stars, perhaps transported from another galaxy in the distant future.

With over four hundred submissions for *ecoconsciousness*—including paintings, drawings, sculpture, photography, installation, video, performance, augmented reality, sound, and proposals for public billboards—to select eighty pieces was not an easy task. Although there were only a few submissions from outside the United States, three artists from Europe were selected for the show. Most submissions were photography-based and some employed hard science and data. Others relied on research and/or collaboration, while a few are from activists who work with the public. The use of symbolism, mythology, and traditional indigenous knowledge is also included. All the members who submitted work strive to change our consciousness towards ecology and interdependence. The common threads are a reverence for nature, an awareness of its fragile beauty, and an acknowledgment of the urgency of the serious problems we face.

Amy Lipton, curator, ecoartspace New York
September 2020

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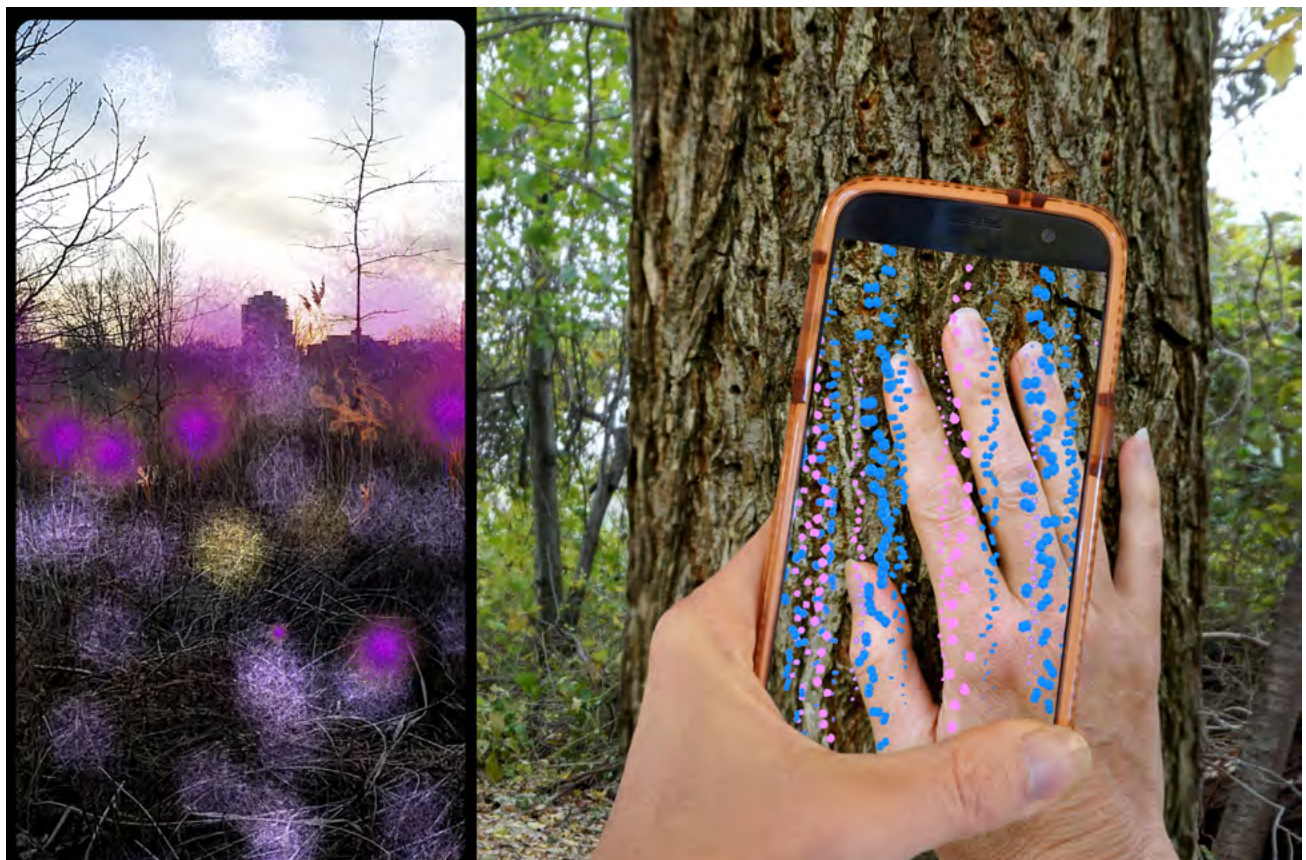
Diana Scarborough
Aurora Musicalis, A Compilation 2020
Sounds of Space Project
video (3.54 mins)

This art-video is created for a compilation track from a new album Aurora Musicalis that combines a day of Earth 'sounds' derived from the VLF receiver at Halley Research Station with piano played 'at the range of the human heart beat.' Images from British Antarctic Survey (BAS) archives merge at a similar pace evoking a sense of yearning and wonder in isolation. The Antarctica location brings greater significance to the film as this continent is on the front line of climate change as we contemplate and fear for its future. Sounds of Space Project is an ongoing collaboration between myself, Diana Scarborough, a Cambridge based artist-engineer, who delves into science to make new meanings and permutations, Dr. Nigel Meredith, a space weather research scientist at BAS and composer and thought leader Associate Professor Kim Cunio, Head of Music at the Australian National University.

Image from Aurora Musicalis Compilation
Video Courtesy of British Antarctic Survey, Cambridge, U.K.

dianascarborough.co.uk



Amy M. Youngs

Becoming Biodiversity, 2019
augmented reality application for
Android and iOS

An augmented reality artwork that encourages participants to explore and experience local, ecological networks present in an urban park site. Mixed-reality animations and storytelling are an overlay to an actual park. The experience is an embodied one, designed to connect humans empathetically with the biodiversity, symbioses, and unseen worlds in public park spaces. This artwork is a guided tour which allows us to inhabit the worlds of multiple species along an urban park trail, allowing them to become visible and "sense-able" to us. The viewer re-enacts stories from the perspectives of non-humans; playing the part of a plant calling out to a bird to help with pest control, an ant planting spring flowers while simultaneously feeding her babies, an underground fungal network delivering goods to struggling trees, and a cormorant searching for a meal in a man-made lake in Queens, NY.

Collaborators: Josh Rodenberg, audio. Danielle McPhatter, programming. Jayne Kennedy, 3D modeling. Sponsors: Harvestworks Digital Media Arts Center, the New York Urban Field Station, and the Ohio State University.

hypernatural.com

Claudia Bucher
To the Air Born? DAY OF THE DAEMON
(Deliberating Anemochore Embryos Manifesting Ontological Noesis), 2019
mixed media site-inspired installation-performance
18 x 16 x 1.5 feet

To the Air Born? DAY OF THE DAEMON is a location-specific wind inspired project that contemplates agency in the not-yet-born. Created during a month-long residency at Buckwheat Space in Morongo Valley, CA and presented during the 2019 Hwy 62 Art Tours, the pro-choice artist had become alarmed by a spate of legislative attacks on reproductive rights throughout the country. Precariously integrated with her kite-like dispersal apparatus, Bucher presents herself as an anemochore embryo in a state of deliberation about whether she wants to become air-born(e). Bucher asks, "If pre-born entities do have some kind of agency and we could somehow access it, would they automatically choose to be born? What if fertilized forms are mostly antinatalist and would prefer to avoid existence?"

Photo by Doug Jacobson

claudiabucher.net

Maru Garcia
Vivarium I, 2018
performance, photography

Vivarium is a piece that studies the interactions within an ecosystem, from the movement of matter and energy to the community created by the living and nonliving organisms. This network of interactions is captured in the macroscopic and microscopic level over time, as an attempt to scale what it means to be part of a larger ecosystem: the Earth. For Vivarium I, the artist shared a marine ecosystem in the coasts of California in a space of 6 hours, engaging with the environment and living organisms that surrounded her.

marugfierro.com

Sujin Lim
Landscape Painting (Young-Heung Island, Incheon, South Korea), 2019
performance, painting and video
HD Single channel video (5:00min)

Landscape Painting is a project composed of research, performance, and a video about the Young-Heung Island in Incheon, South Korea. The project focuses on my father's stories about the loss of the clean seawater and tidelands on this island to industrial development and tourism. Sujin Lim interviewed her father, who was born and raised on the island, to learn how the landscape lost its original features. The construction of a new tide embankment, power plant, and bridge to the mainland had a devastating impact on the locals' livelihoods. Based on her father's memories, she painted a scene of the sea with the original natural scenery superimposed on an image of the new constructions. With this painting, she was unearthing a remembered landscape, challenging the appropriateness of the new construction in the local community.

sujinlim.net

Liz McGowan
the spirit wraps around me, 2018
performance and sculpture

What would it be like to wear the landscape like a skin? This cloak is made from elements of the reed bed. The cloak mediates between the human body and the place it emerges from. It's an invitation to immerse oneself in the more than human world, like plunging into cold water, and to connect with the 'genius loci', the spirit of place.

Copyright Liz McGowan and Harry Cory Wright

lizmcgowan.com

Cherie Sampson
Uphold (from below), 2019
performance and video

Uphold (from below) was created at the site of a large, half-alive cottonwood tree in a woodland near the Mississippi River in the American Midwest. The tree had been struck by lightning several years prior to making this work and weathered the storm. In June 2017, when this was shot, I had recently completed my last round of chemotherapy after a diagnosis of breast cancer earlier that year. The video is comprised of footage shot just days before my body was forever altered by surgery. It was the last opportunity to create a site-based piece with body in the landscape as I had known and worked with throughout my life as an artist and a woman. Multiple superimpositions of the figure appear, including a momentary image of the post-surgical body shot later, representing different states of process and being.

Performed & Directed by Cherie Sampson
Music Composition & Production: Charles Gran

cheriesampson.net

Shana Robbins
Monstrous Feminine in America, 2020
photo-performance
hand-printed and sewn textile/backdrop
costume: hand-sewn, hand-dyed WWII fabric straps, bodysuit, and antique and new chains

The sensuous flesh of the earth makes material my physical and spiritual experience on this planet. A resurrection through fluidity and release. A co-mingling with the wild, tactile gestures of the land. Life-affirming interactions with the environment. A star firmament breathes in kinetic response to alterations ushered by infamous feminine forces. Oracular overtures frolic. A Cosmos births and vanishes as do we. Necessary denaturings. Timely entryways into a new Love system. 37.0902° N, 95.7129° W

@interspecieslover

Anne-Katrin Spiess
Death by Plastic, Moab, 2019
digital c-print
40 x 30 inches

My ongoing environmental concerns led me to research the life cycle of plastic in hopes of addressing the attendant issues of this product which is both incredibly useful and undeniably one of the leading causes of pollution on the planet. The result of this research is a series titled Death by Plastic. The piece aims to draw attention to issues of refuse and recycling by highlighting the plastic products regionally that are no longer profitable or possible to recycle. This piece came about from a feeling of helplessness (in terms of my own consumerism), but also as a way of drawing attention to the items that we think (or hope) are getting recycled and are instead being landfilled. Many of us have long assumed that the recyclables we were carefully cleaning and sorting were being processed and eventually re-used. The reality is that our planet is being smothered in plastic.

annekatrin.info

Dawn Stetzel
Pack, 2019
found objects: styrofoam, backpack frame, beachchair canvas, plastic buckle, free-pile found: fabric, strap
6’4 x 36 x 32 inches
performative work on tidal marsh, Columbia River, Washington, USA
Native land of the Chinook and Lower Chinoo

This is a performative sculpture that consists of an object and photo documentation. What is it that makes people want to take part in treks, feats of endurance for activism and action, spurring change through what seems ridiculous, unimaginable or impossible? I use *Pack* to explore what it is feels like to almost not be able to do something. Within this work is a maximum carrying capacity that allows me to embrace struggle, both physically and conceptually. There is perseverance, strength through difficulty in this work, a test of fortitude. While struggling with *Pack*, I’m also struggling towards a lifestyle that is meaningful to me, struggling to maintain a sense of drive through political and environmental doom.

dawnstetzel.com

Amber Stucke
Instructions for Our Love:
Cahuilla | Chem'ayawqal'u'uni, 2019-present
Performance video and book

John Preckwinkle III (Cahuilla)
Translation-Spoken Cahuilla Language
Larrea tridentata, commonly known as the creosote, is the most abundant plant in the Mojave Desert. Specific clonal ring forms of this plant are considered to be some of the oldest living organisms on Earth. *Instructions for Our Love* is a vocal piece spoken in both English by Amber Stucke and Cahuilla by John Preckwinkle III, a member of the Agua Caliente Band of Cahuilla Indians. By honoring the creosote and with the Cahuilla language considered critically endangered, the instructions reconnect the sound of the language back to the land. (Performed @ Mojave Sound Art in Wonder Valley & Palm Springs Art Museum)

Photo Credits: Julia Robertson
Video Credits: Serena Stucke

Book Link:
Instructions for Our Love, 50% of all proceeds go to Paayish Neken for the Preservation of the Cahuilla Language

amberstucke.com

Riva Weinstein
Self Portrait of the Artist Wearing A Mask,
2020
installation and performance
58 x 36 x 36 inches

Cultures across time have celebrated their connection to the earth, to the natural rhythms of the seasons, to worlds other than human and to the many mysteries of the universe. All cultures and times, it seems, except ours. Modern, western culture disconnects from nature in every possible way. I was thinking about how humans have embodied the natural world of which we are so inextricably a part and apart. I gathered a basket, a skull, an old mouton coat. I draped myself in deer bones. I stood barefoot on the earth. It was the beginning of March. Before we knew we'd be sheltering in place for months. Before we'd begun wearing masks to protect ourselves and others. I stared into the camera, unaware of what was to come. Masked, and naked.

rivaweinstein.com

Nicole Dextras
Chronos Yucca, 2019
photo montage
12 x 18 inches

Chronos Yucca is a photo montage for an upcoming short film *Chronos, time of sand,* where a lone survivor of a severe drought lives in a sand-filled house and must trek through sandstorms to reach his man-made oasis: a fog tower high in the desert plane that catches water droplets from dew and moisture. He cultivates desert plants for food and also to weave his innovative protective clothing. *Chronos* is the second short film in the *A Dressing the Future* trilogy which presents dignified and creative adaptations to today's climate change disasters such as fires, floods and droughts. Through the lens of a dystopian future, each character's endurance relies on their knowledge of plants and slow technologies. The project's aim is to offer an alternative to the reductive post-apocalyptic fictions portrayed in Hollywood films, which promote a culture of fear and division, thereby restraining us from an eco-conscious future.

nicoledextras.com

Deanna Pindell
Koh Seametrey, White Flag
(Tonli Bati, Cambodia), 2016-2020
wetlands plants, bamboo, recycled plastic water bottles, natural fibers
documentary video

Koh Seametrey is a community-centered, ecological remediation ecoart project undertaken at Seametrey Montessori Children's Village, in rural Cambodia. The project took the form of a bio/phytoremediation island designed in the form of the Khmer Chan (Lotus) Flower. Director Muoy You invited me into residence with three goals: to collaborate with students and staff on a project to recycle plastic bottles (in a country where potable tap water is never available); to teach the children about the plant cycles that clean the water; and to initiate the cleaning of these construction drainage ponds with restoration of wetland habitat. German filmmaker Maxie Borchert included images of the island "one year later" in this documentary, demonstrating our success.

deannapindell.net

Chin Chih Yang
Kill Me or Change, 2007- present
documentary, mins

Kill Me or Change is environmental performance art project by Taiwanese-American artist, Chin Chih Yang. In 2007, Yang began collecting used aluminum cans; 30,000 of them. The cans were spilled onto the artist in this performance to represent the number of cans a human discards from birth to age 80. Kill Me or Change was performed at Queens Museum in 2012, and the Museum of Contemporary Art (MOCA) in Taipei, Taiwan in 2016. Yang continues to collect cans and invite students and community members, young and old, and from all walks of life, to write their wishes directly on the cans. He has worked in New York City public schools with great passion to create awareness of the monstrosity of human consumption and waste. The cans are a physical testament to over 30,000 individual participants and their dreams for a cleaner planet. Yang recently held an event at the College Art Association convention in 2019.

chinchihyang.com

Freyja Bardell
Terrarium: Sheltering In Place, 2020
performance, photography, rainwater, sage, cans, hoarded toilet paper
6 x 6 x 6 feet

Sheltering in Place is a performance piece, symbolic of this great pause. Our perceptions of freedom of movement have been redefined, through an obligation to be still and take up less space. This composition represents my interdependence on the environment and my meditations on fragility, compromise and radical adaptation.

greenmeme.com

Barbara Boissevain
Salt Pond Grid VI, 2020
Salt Pond Restoration series 2010 - 2020
archival digital print
30 x 30 inches (4, 15 inch squares)

Photographer Barbara Boissevain recontextualizes urban and natural landscapes into abstract photographs. A Silicon Valley native, she uses photography to highlight environmental issues in the region. These images of the Ravenswood salt ponds (bordering the Facebook campus in Menlo Park, CA), are under active restoration. Salt Ponds have existed in the San Francisco Bay since the1800's and are characterized by environmentalists as having taken away the lungs of the Bay. Currently they are a part of the *South Bay Salt Pond Restoration Project,* the largest wetland restoration program in the United States. Boissevain uses a vivid, yet abstract visual language to cultivate awareness and provoke meaningful discourse about environmental stewardship. As the dramatic changes in the Bay continue, she will add to this series by documenting the increasing biodiversity from the air as well as from the ground over the coming decades.

barbaraboissevain.com

Casey Lance Brown
Kudzilla I, 2019
composite digital photograph
on dye-infused metal
36 x 42 inches

They say you can watch kudzu grow. They also call kudzu the vine that ate the south. Uncontrolled growth rates scare people, raising their amygdala fear centers. We associate uncontrolled growth with cancer, crowding, invasive plants and rampant pollution. By association, kudzu becomes the font of some of the most malignant elements that plague our home-grown landscapes. There are other invasive plants with a much larger footprint than kudzu, but none retain its monstrous reputation for growth. Kudzu's quasi-mythic levels of aggressive, girdling growth make it analogous to another import from Japan—Godzilla. With the atmosphere constantly growing in carbon enrichment, this mythic comparison may become more than just an analogy. For now, we must search for kudzu, monstrous or not, in the abandoned spaces and infrastructural vacancies where it thrives.

caseylancebrown.com

Diana Cheren Nygren
Gas Station, 2019
Archival pigment print
16 x 16 inches

Surroundings play a dominant role in shaping experience. This image is part of the series When the Trees Are Gone, which imagines city dwellers searching for moments of relief in a world shaped by climate change. Here I have taken my children from a photograph in which they were wading into the water at Head of the Meadow Beach. I have placed them, and the water in which they were standing, into a photograph of an abandoned gas station in downtown Boston. I was initially drawn to the gas station for its quirky beauty. Once frolicking children now look lost and alone, under the unsettling watchful eye of a long defunct security camera. The beach becomes rising tides, threatening the very foundation of the city. The resulting image lays bare the problematic nature of the future that lies ahead for humanity and the planet.

dianacherennygren.com

Gigi Conot
Silverado Angel Kiss, 2019
photographic collage/limited edition
pigment print on Hahnemühle
german etching paper
34 x 51 inches

Transcendence: I have found my place in nature, again and again, throughout my life. From a very early age, I have been inspired and enchanted by animals, birds, and insects – they have appeared to me as both of the world, and as messengers from my spiritual life. On my walks through nature or in my daily life from Point A to B, an encounter with a living creature or the evidence of that life is a celebration. Birds, for instance, represent to me something that is hopeful – their unimpeded spring and fall migrations to sustenance and shelter, their incredibly resilient journeys are parts of their lives, and are as much about them as food, water, and song. On my walks, I photograph nature – back in my studio, through music and meditation, I weave them into a new existence, an attempt at depicting their mysterious and, at times, magical significance in my life.

gconot.com

Matthew David Crowther
The Preserve_5318, 2019
archival inkjet print
40 x 60 inches

The Preserve is an investigation of humanity's relationship to our environment through repeated walks in a single forest that explores the possibility for hope in anthropocentric, managed landscapes while asking if this is the best we can do, and if so, is it enough? I began visiting LaBagh Woods, part of the Forest Preserve District of Cook County, on weekly walks with my son. I became interested in the display of tension between the romanticism of preservation and the reality of conservation. This is not a pure preservation of nature, it is a managed and restored area that is a practical effort of conservation accounting for the desires and needs of the surrounding urban community. Repeatedly walking the same trail has allowed me to develop a relationship to the space and observe changes over time, both from human intervention and the cycles of time and seasons in a living ecosystem.

matthewcrowther.com

Jesse Etelson
Take Only What You Need
Never Too Late Series, 2017
digital collage
11 x 11 inches

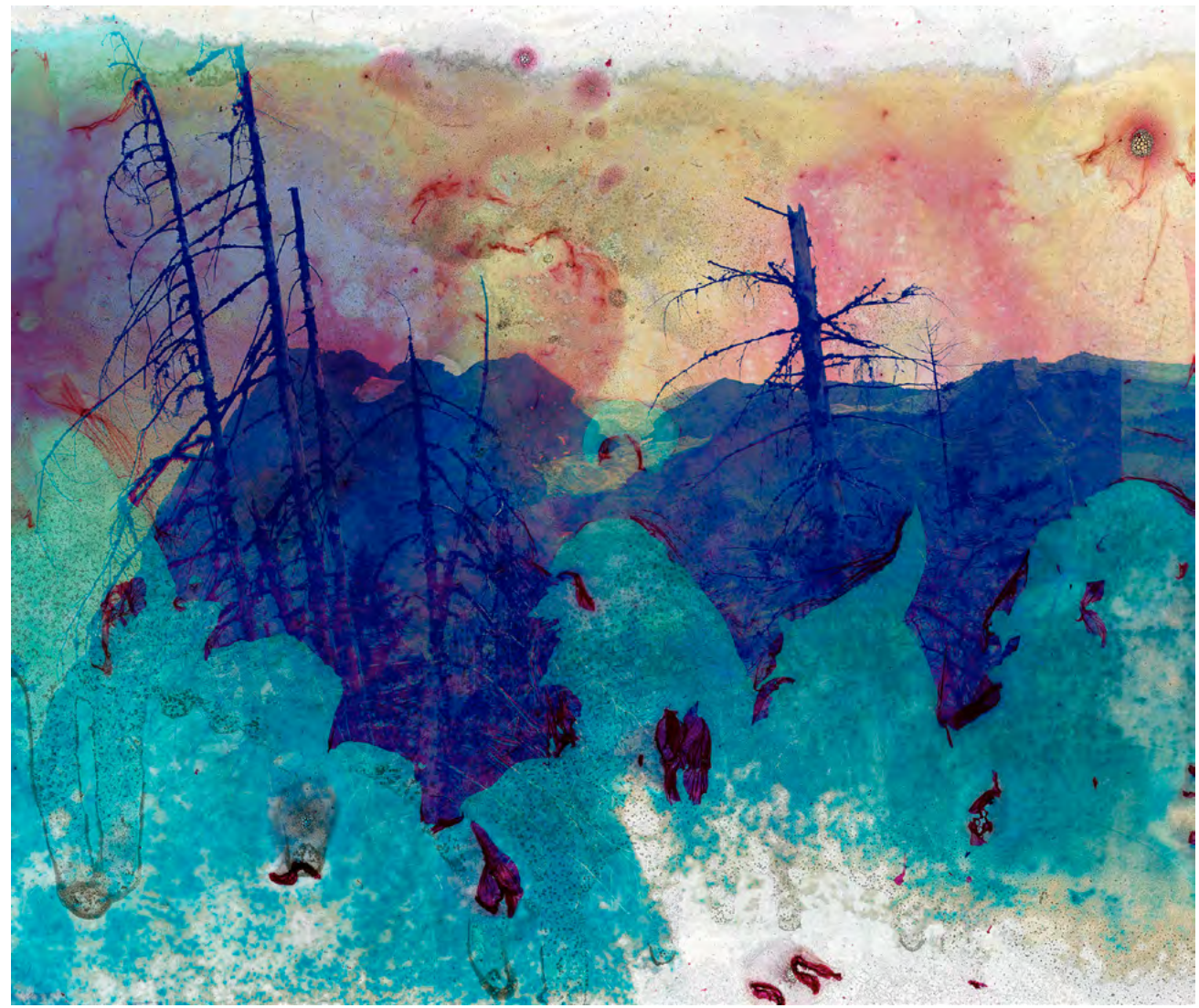
May the world never forget the genocide of the indigenous in the name of more. Honor their spirits, what is left of the unspoiled earth and vanishing wildness of our hearts by making more with less. *Never Too Late* is the latest art activist series by EcoArtist Jesse Etelson and is a visceral response to the negative human impact on our planet. The images and text come together to elicit intense emotional reactions from the viewer through themes such as our relationships with animals, nature, and ourselves.

jesseetelson.com

Doug Fogelson
Anthem No. 13, 2019
chemically altered photograph, inkjet print
25 x 38.25 inches
Edition of 6 (+ 2 A.P.)

Anthem is a recent chapter in the long-form series from Doug Fogelson titled Chemical Alterations. Images of landscapes are made in specific locations around the globe on film and then altered by the application of industrial strength household cleaning chemicals. Once altered the film is then scanned in high-resolution and enlarged to make limited-edition prints that reveal various changes to the photograph. Chance is an important part of the process as are the various forms that are generated or become fixed into the new imagery through destruction. Fogelson reflects the impacts of human activity on our ecosystem, loss and temporality, and disrupts the photographic medium itself in an effort to "bear witness" to the immense changes our planet is facing today.

dougfogelson.com



Helen Glazer
Cloudburst
Erebus Ice Tongue Cave, Antarctica, 2015/2017
archival pigment print
26.75 x 40 inches or 7 x 10 feet

Inspired by scientific insights into the complex physical forces that shape landscapes, I explore the outdoors with my camera. This photograph was made in Antarctica when I was a participant of the National Science Foundation Antarctic Artists and Writers Program. I returned with a rich cache of photographic material of striking ice and geological forms. The Erebus Ice Tongue is the end of a glacier that extends seven miles onto the sea ice on McMurdo Sound. A small opening in the tongue leads to an ice cave containing unusual and fragile ice crystal formations. During the season I was there, it was accessible for only a few weeks. Accompanied by a mountaineer, I explored this remarkable environment of high-ceilinged chambers with frozen floors. Just inside the entrance, the ceiling had a blue glow, illuminated by sunlight filtering through the ice.

helenglazer.com

Alexander Heilner
Imperial Dam
Near Yuma, Arizona, 2019
archival digital print
size variable

The Imperial Dam is the juncture at which nearly all of the remaining water from the Colorado River - 20 percent of its total flow - is diverted into Southern California. The All American Canal then carries the water 82 miles westward, where it is used to irrigate more than 2000 square kilometers of the Sonoran Desert, making the Imperial Valley one of America's most productive agricultural regions.

heilner.net

J.J. L'Heureux
Ross Ice Shelf, 2017
archival photo light jet print
9 x 9 inches

This is an image of a tiny portion of the Ross Ice Shelf that is the same size as France. The face we see is 50-150 feet high and 800 kilometers long. It is one of the elements of the spirit of the Southern Ocean and Antarctica itself. Wind and cold are its dominant messages because there are no sounds of industrial society here, just silences except for those wind and sea expressions punctuated by cracking-booming ice as it breaks off into the sea. It is a pristine place, seemingly overwhelming and awesome, but so fragile and changing. I would like this photo to connect the viewer to a distant region of the world they might never have the opportunity to visit. My goal is to convey my attraction to this fragile environment, its stark beauty and the spirit of Antarctica.

jjlheureux.com

Scott Norris
Untitled, Mediations #1, 2020
Archival Pigment Print
24 x 30 inches

My Mediations series deals with the body and its connectivity with the natural world from a male perspective. I wanted to make my own body visible in the landscapes I was photographing, to step through the plane of separation that conventionally leaves the photographer a disconnected, hidden observer. I also wanted to depict an intimate and sensual relationship of co-perception between my own body and the bodies of desert plants. Standing naked among them, the outwardness of my senses is countered by an awareness of my own visibility—I become part of everything I see, and am seen by everything in return. The plants then emerge not as objects of my gaze but as subjects with their own constellations of perception and centricities of meaning. It is through such relationships of un-hiddenness and co-residing, in that ecology of desire, that our continuity with this world persists.

sdnorris.com

Caitlin Parker
Never Grow Up, 2018
cyanotype
40 x 56 inches

I'm drawn to narratives that address the interplay of the environment and memory. The tension between animals, plants and humans is explored through subject and material. I use plants, homemade dyes, recycled fabrics, and naturally dyed wool and thread. Gathering and pressing native plants to then use as forms to print on fabric has become a central part of my practice. The photochemical process of cyanotype was developed in the1840s and was originally used for the reproduction of drawings or natural objects. In this work, that history of scientific examination combines with the themes that drive my work as a whole: nature and memory. I started with botanical studies and soon moved to large scale pieces with my son. What I love about working in cyanotype is that it's a complete experiment every time, filled with variables that can change the end result: fabric, chemicals, the sun, my son.

caitlinparker.com

Barry Underwood
Chesterton IN (for Konrad), 2018
pigment print
40 x 50 inches

I strive to foster awareness of environmental change by engaging viewers in unexpected visual hypotheses, offering novel lenses through which to consider the impact of human action on our surroundings, both locally and on a larger scale. I aim for my work to be a platform for conversations concerning environmental issues, using tropes of aesthetic beauty to reach across binary ideological lines. The work is a series of long-exposure photographic images of sculptural structures built on-site in specific landscapes. The photographic prints are highly aestheticized poetic gestures, emphasizing the interrelationship between the underlying terrain and human incursions into a given location. Conceptually the work is situated at the intersection of Land Art, Staged Photography, and Minimalist Sculpture. Using shapes, lines, light, geometry and especially color, my photographs reflect human disturbances, metaphorically suggesting the ways society divides and surveys landscapes or how we humans impose our vision on the natural environment.

barryunderwood.com

Ruth Wallen
Oak Pandemic
shot at Pine Valley Creek, Ca., 2020
permanent pigment ink jet print
56 x 32 inches

Just before the stay at home order was declared, I went to walk with the dying oaks. I've been coming to Pine Valley Creek for years to grieve and bear witness to oaks felled by the introduced Goldspotted oak borer (GSOB). Drought made worse by a warming climate has left the oaks particularly vulnerable. During my time indoors I contemplated these images, wondering, what were these oaks supposed to teach me at this time? It may have been only last December that the Covid-19 pandemic hit humanity, but the trees have been living with pandemics for years. The origin stories of the Covid-19 pandemic and that of GSOB killing these oaks are similar. The wanton introduction of exotic species into the US for pets, for horticulture, or inadvertently as they hitchhike on products for human consumption or are discharged in ballast water by ships, has caused widespread ecological disruption.

ruthwallen.net

Charlie Watts
Resting for Our Ancestors, 2019
archival digital print
40 x 60 inches

Figures from L to R: Shanti Moore, Tricia Hersey-Patrick, and Andrea Abc Blanton.

For too long, women's contributions to environmental protection have been overlooked. This discrepancy in acknowledgment reflects larger systems of sexism and racism. With that in mind, I approached my current series Hortophilia, in which *Resting for Our Ancestors* is included, as an opportunity to imagine the positive change that could come if women who are passionate about environmental sustainability are encouraged and supported in their work. Hortophilia gestures to contemporary efforts—insufficient as they are—to address climate change and avert the cataclysm that awaits if we fail. It also challenges familiar, outdated conceptions of femininity, gender expectations, vulnerability, and power as portrayed in visual art.

charliewattsphotography.com

Brad Wilson
Red Tailed Hawk, #4
Albuquerque, NM, 2019
archival digital pigment print
40 x 60 inches

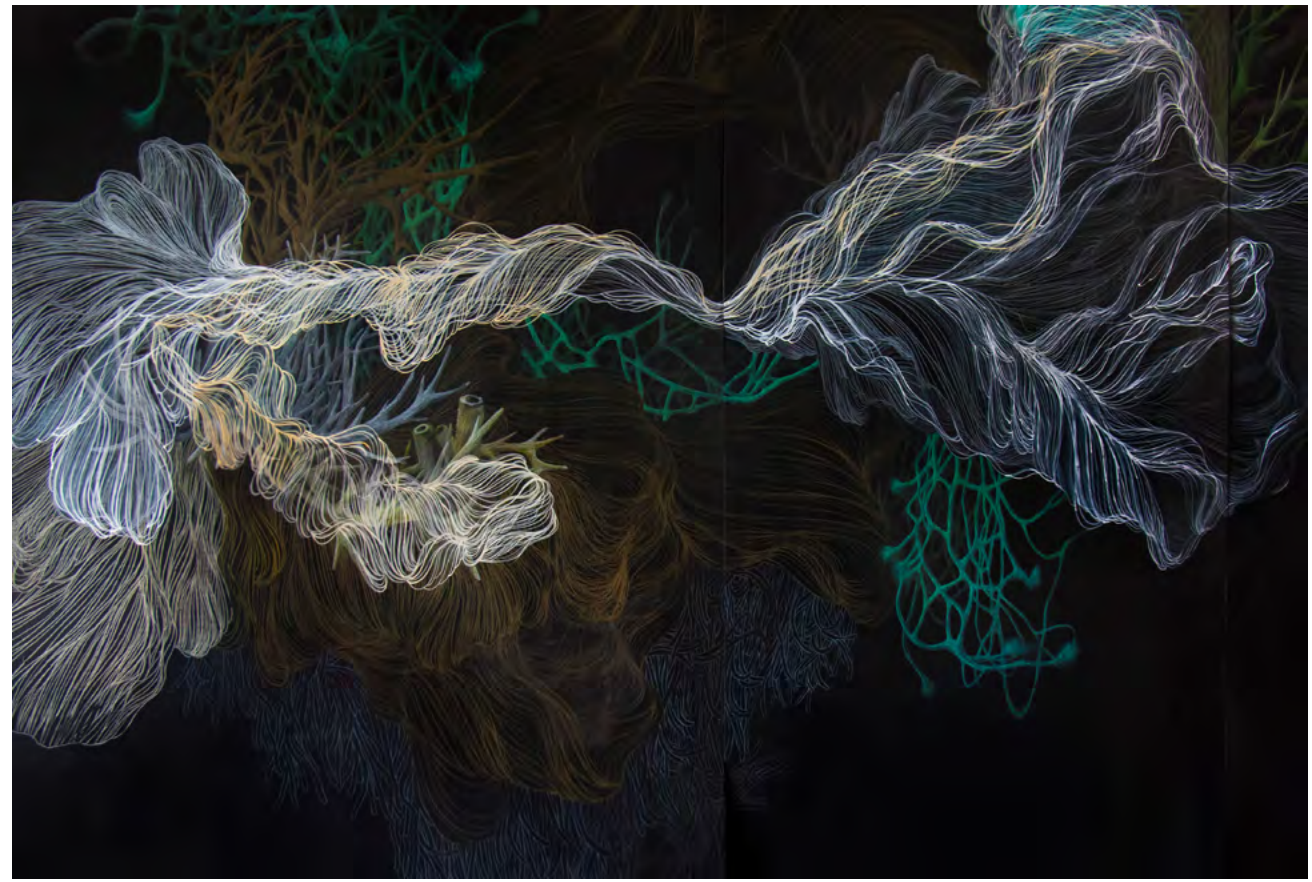
The *Affinity* series is an ongoing animal photography project I started in 2010. The intent of this work is to create compelling photographs that present the subjects with the full respect and dignity of classical portraiture. To accomplish this, the animals are photographed in a studio with artificial lighting and extremely high-resolution medium-format camera equipment. This challenging, chaotic and somewhat dangerous process yields revealing and richly-detailed images that are devoid of any distraction. The viewer is able to inhabit space with the animal and to see them with a clarity and intimacy not possible in the wild, or even in captivity. My hope is for these images to function as historical records—testaments to a wilderness lost—that promote deeper appreciation and enduring conservation of animals. In this way they help us remember that we are not alone, we are not separate, we are part of a beautifully rich and interconnected diversity of life.

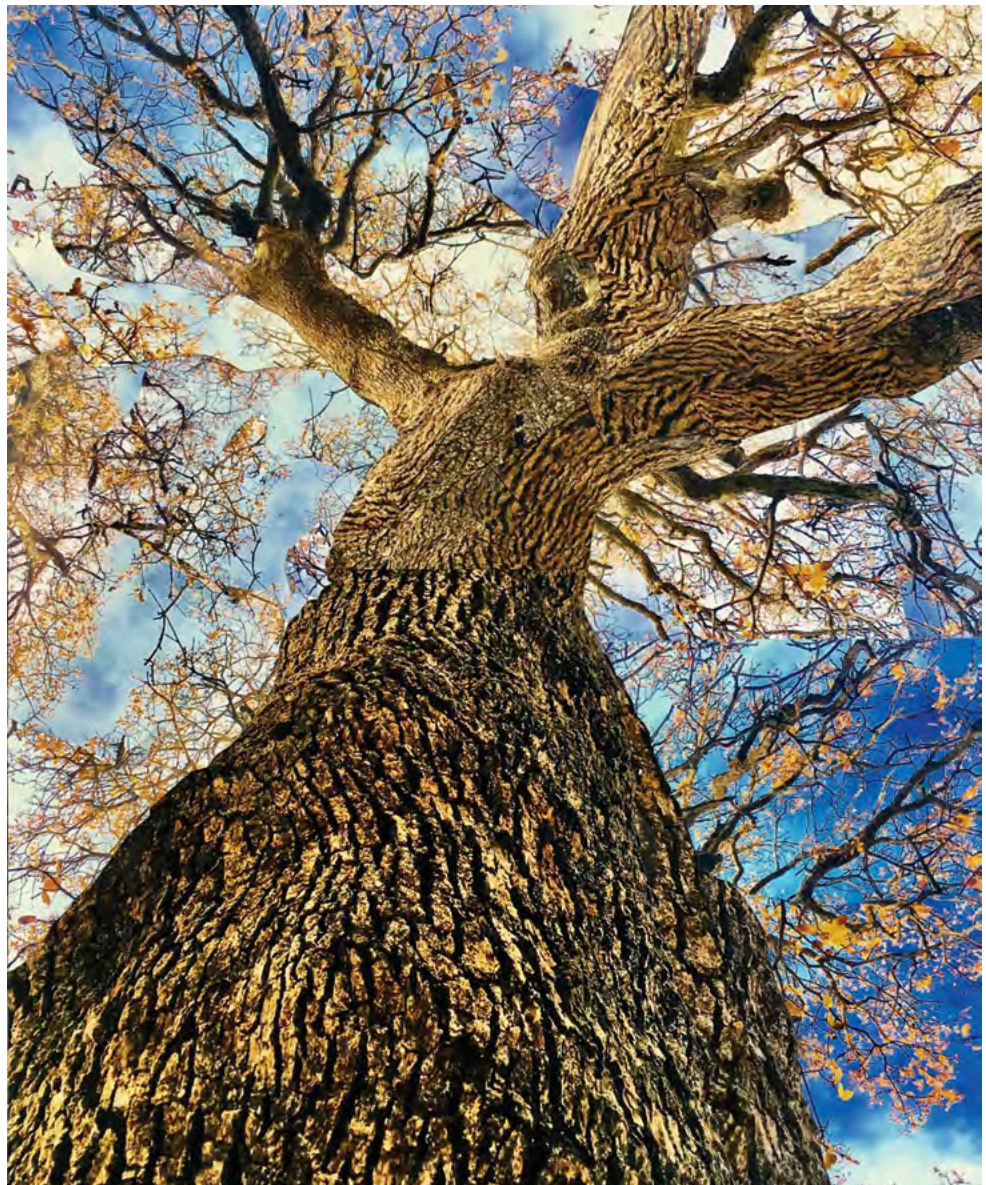
bradwilson.com

Resa Blatman
Fading Reef (cropped), 2018
acrylic, colored pencil, pen, and ink on mylar
96 x 200 inches

My projects consist of drawings, paintings, and installations showcasing the undulations and movement of paint, and three-dimensional forms derived from nature. My observations of the climate crisis and its effect on our landscape and natural resources are reflected visually through drawings featuring dying coral reefs or abandoned "ghost nets" ethereally drifting through ocean waters. The installations are cut, layered, painted, and constructed into swirling waterscapes or universes that include sparkle from tiny glass crystals, signaling a glimmer of hope. The paintings call attention to cold-weather animals trying to survive in hot, swampy environments; birds held captive by the sea with no solid place to land, and walls of ocean water swallowing the landscape. All of this work evokes a paradox of a slow, unfolding tragedy mixed with an underlying allure—an Earthly dystopia combined with the beautiful because beauty and regeneration reside even in the darkest expressions of humanity and nature.

resablatman.com





Jeanne Dunn
Giants in the Earth, 2019
Archival pigment prints, ink,
collage on museum board
15 x 12 inches

To engage with our current mental and moral climate, I create visceral pictorial allegories about Nature, focusing on trees, which serve as a metaphor for our collective fate. My cell phone camera is my sketchbook, and I use the images captured as elements to be assembled in the dramas unfolding before us, amidst remembered places and relentless change. The resulting artworks investigate the paradoxes of a subject that is simultaneously life-giving, life-preserving, and deadly. My work serves as a bellwether for the destruction of forest ecology as we know it, climate change, and the agency of trees. Truly the arboreal giants of the earth are sentinels, early warning systems, and ultimately protectors of us all. This gynomorphic collage, *Giants in the Earth*, lends a provocative look at how humans are intertwined with nature.

jeannedunn.net

Sarah Fairchild
Brussels Sprouts and Pink Tiger Lilies, 2020
acrylic, nylon flocking (velvet) and
metallic foil on paper
32 x 48 inches

My work straddles the worlds of farming, flora and fashion. I play with ideas of decoration, beauty and sensuality, and through my work transform humble forms into symbols of honor, dignity, and significance. I connect vegetables and flowers to my memories of family and to a deep sense of belonging and purpose. By considering commonplace items in a new and unusual way, I hope to arouse a sense of wonder, appreciation and concern for the environment and more sustainable food sources.

sarahfairchild.com

Virginia Katz
Relativity, 2019
acrylic paint formed by hand
and placed on panel
24 x 19 x 5 inches

My *Land* series of works focuses on the physicality of nature associated with the cycles of flux, upheaval, and regeneration found both in the environment and as metaphors in our personal lives. The works tell a story through landscape painting of humanity's dependency on, and shared nature with, the environment. This Relief Painting is representative of the natural form that is our environment and our entangled relationship with it. It is composed solely of acrylic paint and wire fencing that becomes a recreated landscape scene through various layers of manipulated paint handling. These paint forms of leaves and vines are made free of the panel and are incorporated first into landscape during Interventions before they are retrieved and repurposed into paintings. My intention is to unite landscape painting with actual landscape, providing the opportunity for the man-made paint forms themselves to *become* landscape.

virginiakatz.com

Seren Morey
Coeur, 2020
ultralight acrylic and pigment
dispersions on panel
10 x 8 x 4 inches

Coeur, which comes from Le Coeur, is french for heart. The work is representative of my sculptural style of painting using extrusion to generate forms that hybridize botany, biology, fairytales and quantum physics into fantastical conglomerations that reference the familiar evolving into the unknown. Some pieces such as this one feel like abstracted self-portraits that connect to the larger collective unconscious. I titled this piece *Coeur* because the form that reads as a snake or serpent loosely resembles the shape of a human heart. Always present in the work is a deep reverence of science and nature. This awe coexists with the ominous awareness of nature's overriding power and potential to harm the inhabitants that occupy its environs irreverently. Eco consciousness is always at the root of the images I create

serenmorey.com

Leslie Sobel
Gulf & Hypoxia, 2019
encaustic monotype and mixed media
on Rives BFK
42 x 78 inches

This piece is part of a series focused on the intersection of pollution and climate change in the Mississippi River watershed. My work focuses on climate and water. I look at the mix of pollution & increased rainfall due to climate change leading to hypoxia and flooding. Extremely large scale encaustic monotypes allow me to make expressive, map adjacent works on paper which fill the viewer's field of vision and give scope for notes, data and a sweeping view of changing landscapes. These works incorporate sumi ink, satellite imaging and printmaking to make complex and richly layered elements to explore scientific and emotive content. I grieve the way we treat our most precious resources while aiming to understand the specifics and the ramifications of how we mistreat our environment.

lesliesobel.com

Anita Arliss
Marin Monster, 2018
oil, inkjet and acrylic on canvas
21 x 41 inches

A few of years ago I started a series of paintings War Zones. I was increasingly alarmed by the numerous awful, life-threatening events in our lives. Instead of working on my usual subjects, I had to switch focus in order to deal with feelings through my art. The then raging wildfires in Marin County, CA had a devastating effect on life there, as well as on my psyche. The beautiful landscape, usually lush with green, blue sky, and light saturated houses, was suddenly engulfed in reds, oranges and black.

anitaarliss.com

Elisabeth Condon
The Banishing, 2018
Ink and acrylic on paper
55 x 100 inches

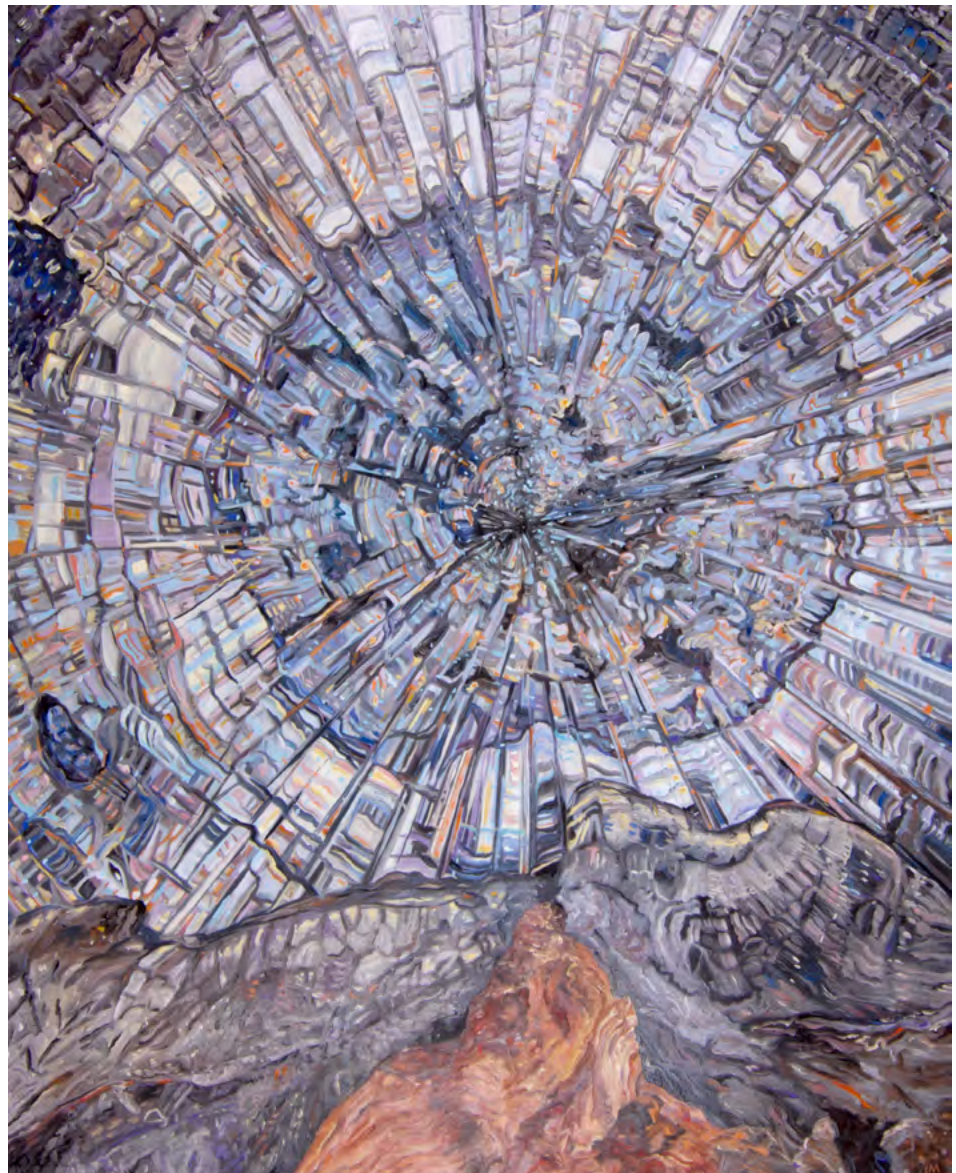
The Banishing was painted in situ and inspired by concrete carvings combining Mayan, Chinese and Christian imagery at the Mayan Revival art colony J. Andre Smith built in1937 in Maitland, Florida. As #MeToo and #BlackLivesMatter dismantle the hegemony of white supremacy, I paint the restricting wallpapers and fabrics I grew up with, which depict the natural world through the lens of human consciousness. Setting their rigid interpretations free into a river of free-floating associations redefines the improvisational techniques of scroll painting in dimensional space, as color and ink flow and merge together. Mayan goddesses and warriors further complicate the surface and unfolding of time. An ignorant warrior consigns Ixchel and her companion to a small canoe in stormy waters. Though Ixchel is the Mayan goddess of the Moon, Fertility and Death, the warrior cannot recognize her power. His abandonment of reason is amplified in the landscape.

elisabethcondon.com

Shirley Crow
Cool Mystery, 2019
oil on panel
42 x 38 inches

When I began *Cool Mystery* I was very excited about a large ambiguous form hovering over a smaller one and wanted to explore their relationship. What were they? What was happening? I worked on it a short period of time and then it stopped speaking to me. So I put it away. It sat for several years. Then I was running low on panels and got it out. Like magic it woke up and led me on quite an adventure. It's one of a series I call Energy and is inspired by questions about a hidden reality. What is the truth? Where have we been? Where are we going? It's one big mystery.

shirleycrow.com



Linda MacDonald
Rising, 2019
oil on canvas
60 x 48 inches

I paint redwood trees. These large survivors, mainly on public lands, are amazing in their adaptability and survival through drought, fire, and human contact. *Rising* is a image looking up into the interior of a tree that is in Richardson Grove State Park, CA. I wrestle with the problem of portraying 350' monoliths on 60" high canvas. My solution has been to go closer and get more intimate with interiors, bark, scars, burls and lower trunks. Logging has been the most devastating attack on the redwood. Ninety-five percent were logged in the past century and a half. I want to save the rest.

lindamacdonald.com

Lil Olive
Forest, 2020
acrylic and oil on canvas
54 x 48 x 1.5 inches

This work reflects my intense reverence for nature, with an intention to highlight its beauty and sublime elements while imposing a feeling of disorientation and instability. This perspective is a reflection of the threatened state of our natural environment due to human footprint and climate change. The window for action on climate change is closing rapidly and calls for a new consciousness resulting in social and economic reforms. Using the transcendent properties of the Kantian Sublime, where one feels a boundlessness in nature, I hope to suggest that shift in consciousness. The tension between fear and beauty was a prevalent element in the historical painters of the Sublime. That tension between fear and beauty presently speaks to me in that the awe and wonder I feel in the natural world exists alongside the fear and dread of losing that world.

liloliveart.com

John Sabraw
Polar Chroma Breach, 2019
AMD pigments and other paints,
resin, on wood panel
30 x 30 inches

My abstract explorations focus on natural phenomena, the earth's ecosystem as a whole, and our role within that. This understanding has led me to incorporate ever more sustainable practices in my studio, in my life, and when possible actively engaging the public on the matter. In this body of work, painstaking painting methods are coaxed into interacting and amalgamating over durations of up to several months. The result is complex, luminous, mysterious paintings that strike a beautiful balance between controlled and organic processes. Pigment types are chosen with permanency and sustainability in mind. This goal is more attainable since I have been partnering with environmental engineers to develop paints with pigments derived from toxic acid mine drainage runoff from abandoned coal mines—acid mine drainage—or AMD for short.

johnsabraw.com

Jane Troup
Evening Moon and Mist, 2019
acrylic on canvas
46 x 72 x 1.5 inches

Early evening scene from my window. Full moon on a clear night and one experiences the magic of light. It changes the color of everything and turns the intensity down. The rare moment felt deeply peaceful and inspiring. I think of my paintings as messages and want them to present my perspective. My job was to recreate the moment and how it made me feel. In all my paintings it is important to me to show how we are part of nature and to take you there.

janetroup.com

Adam Wolpert
Memorial Oak, 2020
oil on linen
4 x 6 feet

I have loved oak trees for as long as I can remember. They are a timeless part of the California landscape that I call home. I thought they would thrive there forever. But sadly they are endangered. First identified in the early 1990's Sudden Oak Death, a tree disease caused by the fungus-like plant pathogen *Phytophthora ramorum* has killed dozens of the oldest and largest trees in my area (primarily Coast Live Oak, *Quercus agrifolia*). Part of the inspiration for this series has been witnessing this dramatic disappearance of these beloved beings. The *Great Oak Series* has been underway for about 2 years now. Each painting is a relationship and I continue to learn from each tree that I paint. As multiple crises swirl around us, my efforts have taken on new meaning. In these trying times, I have found that meditating on these models of resilience, interconnectedness and beauty is a powerful healing practice.

adamwolpert.com

Hilary Brace
Untitled (Weaving #3), 2018
jacquard weaving
60 x 109 inches

Like my work in charcoal, the drawing process for my tapestries is explorative. Using Photoshop, and beginning from initial chaos, a nascent image emerges and is then refined using the software's drawing tools. The highly detailed images are then interpreted by computers that drive high speed Jacquard weaving looms. A unique combination of threads make the weavings light-reactive, so they change as either the viewer or light source changes position. They become surprising and alive, like the play of light in nature. I continue to draw inspiration from nature, especially now that we are increasingly intertwined. In a twist from its historical portrayal, nature is now vulnerable to us. I want to suggest nature's ever present power and beauty, but also its—and our—transience. Still, I keep my images open to interpretation. In this case, in light of climate change or current events, we can imagine either impending devastation, or the possibility of a "wave" of renewal.

hilarybrace.com

Jon Goldman
800lb Gorilla, 2018
ink on paper
72 x 55 inches

Aphoristic Extinctions is a series of large ink paintings of endangered species verging or on the list to becoming extinct. The paintings are paired with titles that explore how provocative language and aphorisms keeps Fear, control and lack of knowledge of the natural world at bay. I am an intermedia environmental artist exploring ecology, technology, spectacle, community, documentary and archive in the Anthropocene as integral parts of my practice. I combine theatrical, interactive, environmental and site-specificity producing work which attempts to help audiences rediscover/appreciate critical aspects of our ephemeral world. For twenty years I co-ran GoldmanArts,inc. a design and Art studio producing my architecturally installed wind-activated (kinetic) large scale inflatable sculptures as eventworks many based on vulnerable marine creatures. This was an extension of being a Fellow at the Center for Advanced Visual Studies at M.I.T. where I studied under the late Otto Piene (Sky Art) and received my masters.

goldmanarts.com

Lyn Horton
West Street Maples, 2017
colored pencil on black rag paper
22.25 x 60 inches

West Street is the name of one stretch in a block that starts at my house. I frequently take walks around this block on Sundays. During the last few winters, I have become deeply aware of the way the leafless trees appear in the woods on this street. For years, I have drawn nothing but self-referential abstract lines. The two-dimensional relationships of these lines happened as if in improvisation, instinctually, without thought, with only a sense of the page on which they were placed. Trees were an attractive subject matter for my drawings because I realized that the interactive organic relationships of abstract lines I had drawn over and over again were the same as the interactive organic relationships existing in the structure of trees. My understanding of trees was innate. The capacity to make drawings of trees already was coursing through my body and out my fingers.

lynhorton.net

Zea Morvitz
Opening, 2019
ink on graphite frottage
31.5 x 22 inches

This drawing began in the Sierra Nevada mountains on a granite escarpment where I choose a stone surface to work on. Both the specific place and the chosen stone offered something to the process. I made a frottage (rubbing), placing a sheet of paper on the natural rock surface and rubbing across the paper with a graphite crayon to record a field of random marks. In the studio I drew into the graphite marks with black ink, slowly feeling my way towards an image. The drawing is an exploration, an invention and an intuition of form and the energy that radiates out of the field of marks, echo of the granite boulder.

zeamorvitz.com

Pamela Casper
Root Ball, 2018
watercolor, salt on arches paper
30 x 22 inches

I paint the unique beauty I observe in nature out of admiration and protectiveness. In particular, I am attracted to the raw aesthetic beauty of hidden habitats, not easily observed. In my "Root Ball" painting I portray the interaction of life underground witnessed through a tree and its roots. The powerful energy of hidden life processes moves from the plant to animal form and into microscopic organisms. My process is a combination of intented and improvisational painterly occurrences. I work on wet paper guiding the pigment with my brush and letting it collide with the salt or expand and drip into roots and abstract shapes. I then re-enter the work to juxtapose painted details of insects and organisms referenced from nature. This world underground is mysterious and at the core of our agriculture, vital to the symbiotic relationship between humankind and the earth.

pamelacasper.com

Carrie Lederer
Land of Magic (Daisy Clusters), 2019
gouache on paper
17.5 x 14 inches

The Land of Magic (Daisy Clusters) transports the viewer across land and sky, illuminating a path to the deep, dark recesses of our universe. Using color, shape, form and pattern to define space, I'm interested in both a micro and macro perspective to convey the bold and delicate forms that exist in the mysterious realms that surround us. A tapestry-like format is used to construct *The Land of Magic*, with dense, lush abstract landscape sprouting growth in every direction, and bursting with energy. Seemingly chaotic and lacking of floorplan, the terrain is teaming with activity, and like our natural world, one pocket of plant life easily finds connection and entwines with the next. Nature informs and inspires my art practice, and I am continually captured by it's sheer exuberance—a spectacle of complexity—beautiful, simple, and haphazard.

carrielederer.com

Stephanie Garon
Kilometer, 2020
cement mixed from melted snow
2 x 3 x 2 feet

My environmental artwork explores the vulnerability of nature to humanity. Industrial elements are juxtaposed against natural materials that I source from Maryland. The decomposition of the natural forms provides drama and philosophic markers of fragility: green pine needles fade to brown, cement made from melted snow crumbles, and wind switches orientation of metal sculpture around trees. Rich in symbolism, the work functions as abstracted expressions of a time, place, and way of life that capture paradoxes: formalism and fragility, permanence and impermanence, and nature and nurture. My work invites the viewer to contemplate how we, as people, build structures and interact with the natural world around us.

garonstudio.com

Gina Telcocci
Spook, 2020
willow, wood, found objects, pigmented plaster
60 x 28 x 28 inches

I wanted Spook's pared-down shape to remind us of ourselves, but especially of our essential natures as animals – wild and a little scary. We humans tend to separate ourselves from the rest of the animals. I want to acknowledge and honor the wild and the scary, and remind us of our kinship to that. Spook is made of willow from the beloved Pecos River, and was created using simple, ancient weaving techniques. These materials and processes connect me to ancestors - using what is at hand to create order and structure. Seeing the decomposing adobe structures of Northern NM as they melt back into the earth over time is another inspiration. I try to imitate the effects of time & the elements in this work & others, aspiring to the eloquence of those old buildings, which suggest endless narratives of human striving.

ginatelcocci.com

Audrey An
Homes in Sequence, 2020
ceramics, wood, raspberry Pi & LED
50 x 96 x 15 inches

I am a Third Culture Kid. Having spent a significant part of my developmental years moving between South Korea and the United States, I developed a sense of relationship to both. Growing up in two distinct cultures, forced me into socio-psychological liminality. I make work that examines this in-betweenness seeking the positive. Through shifting the scale, pattern, and repetition of ceramic modules, I navigate my "past and present" and my "here and there" to locate my sense of belonging. I interpret and hybridize my understanding of architecture and topography to create a visual mapping of places I once inhabited. Examining personal history and identity, I pay homage to the historical precedent of the fabricated and natural landscapes created with clay. By digitally cutting up, collaging, and hand-sculpting, I aspire to create reflections of my identity to speak about my experience from the boundaries of cultural convergence.

audreyan.com

Kellie Bornhoft
Shifting Landscapes Static Bounds, 2019
projected looped video, tarp, plaster, steel, bronze, found rocks, acrylic, wood, custom printed tape, printed book.
variable, 9 x 5 x 6 feet

Public lands drew me in because of the myths of imposed on them: myths of preserving an inhuman wilderness, myths of innocence in the histories of their conquering, and myths of their stability amidst a warming planet. I casted twelve bronze plaques with poetry written to challenge these narratives. Projected video of the plaques standing before they sites they were made for: popular sulfur steaming plateaus and the world's oldest living organism carved with names of high school sweethearts. I left my plaques behind and I brought back stones of equal weight. I casted and hand painted 1,000 identical copies of these rocks found at those sites. This act of labor is similar to and different from the romantic paintings that developed the narrative of public lands. Along with the installation is an artist book that accumulates field notes, images, and a deterritorialized mapping system.

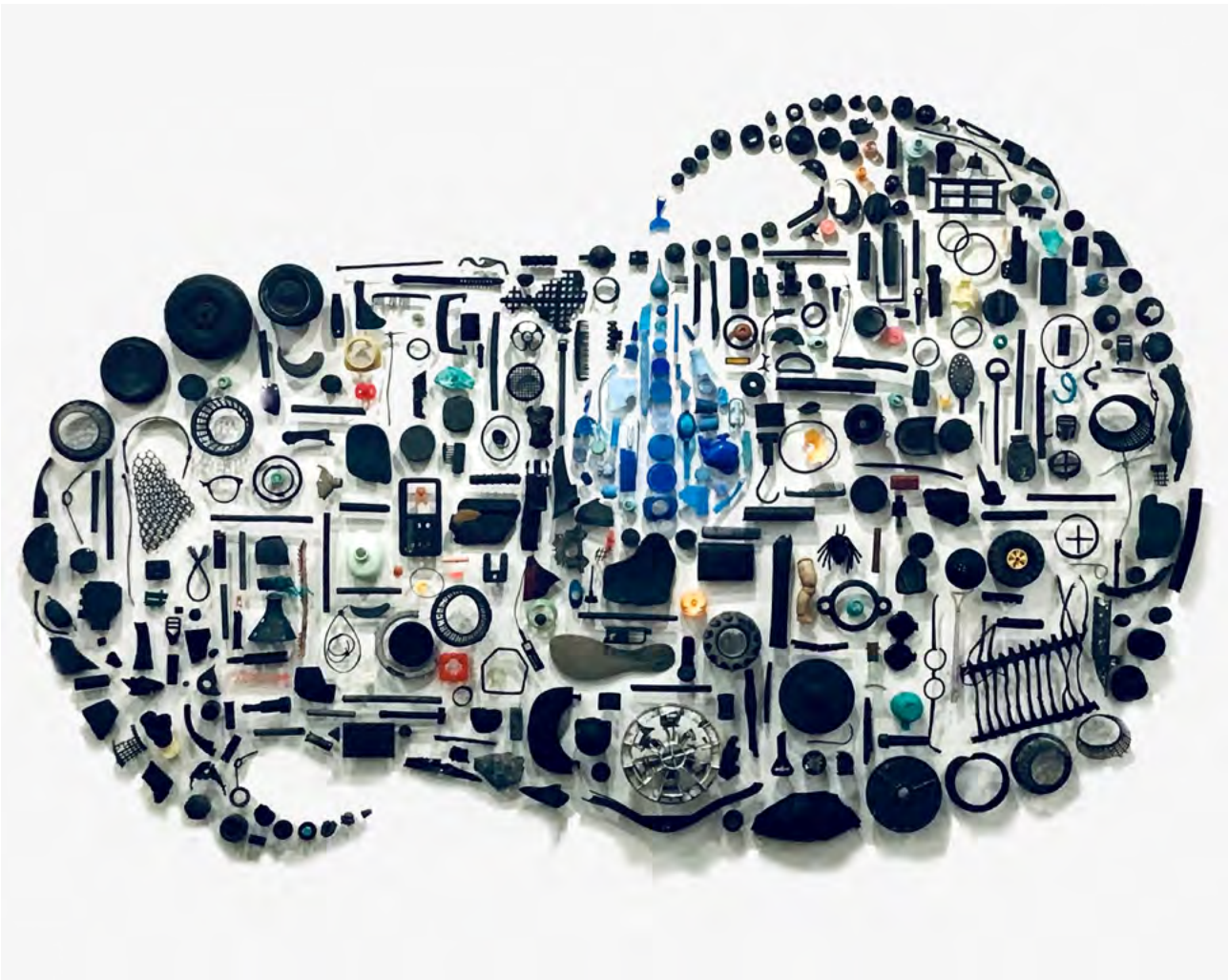
kelliebornhoft.com

Madelaine Corbin
Did they not tell you that you are a protector?, 2019
weeds, soil, water, sun
8 x 6 x 2.5 feet

In *Did they not tell you that you are a protector?,* a pile of weeds ask what it means to be deemed such. Amended definitions of what it means to be native, invasive, noxious, and medicinal are recreated in soil to render language powerless in its colonization of plant bodies. The text weaves forward and back in an effort to decentralize the vantage point of one reader into two—for one to interpret from above and another to read from below.

The piece initially requires caretaking before it eventually learns to grow in its own rhythms. As the work changes over time, this garden of weeds realigns with geologic, cyclical, and seasonal time and investigates the ever-evolving notions of home. In *Did they not tell you that you are a protector?,* metaphors transmit meaning between humans and plants through the il/legality of growing here versus there, there versus here.

madelainecorbin.com



Pam Longobardi
Swerve, 2019
Over 500 ocean plastic objects from Alaska, Greece, California, Hawaii, Gulf of Mexico and Costa Rica; steel specimen pins
96 x 54 x 8 inches

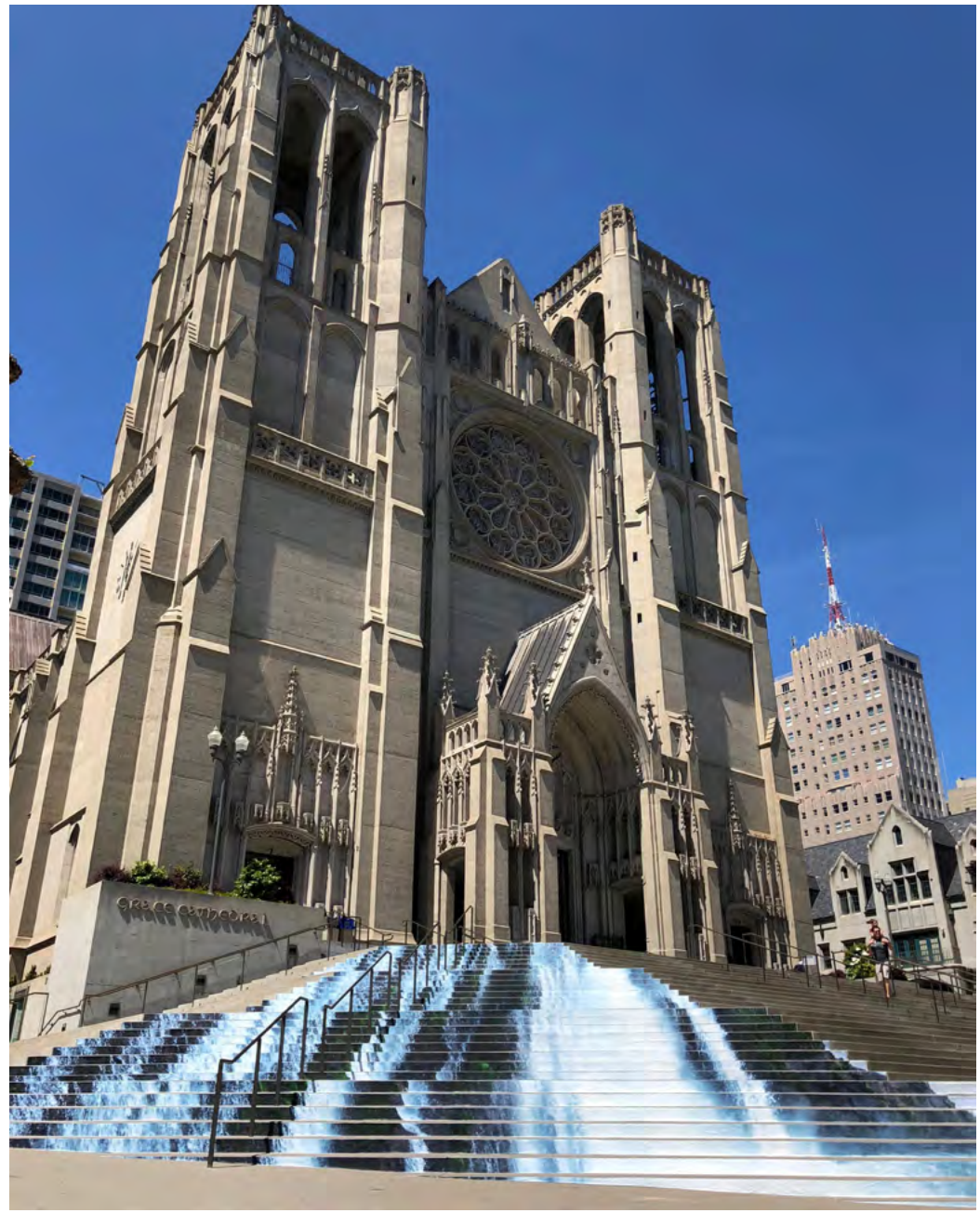
In 2006, I created Drifters Project, an action-based artistic research project focusing on archeologies of plastic pollution. After eye-witnessing immense amounts of plastic on remote beaches, my work expanded to include collective art activism, collaboration with thousands of participants re-situating tons of material. Plastic is the geologic marker of the Anthropocene, Capitalocene, or most poignantly, Eremocene, the 'Age of Loneliness.'(E.O.Wilson). Plastic production, dissemination and zombie afterlife contributes to Earth's present 6th Mass Extinction. '*Swerve*' contains over 500 individual pieces of vagrant ocean plastic laboriously removed from beaches and sea caves around the world. Its title prefigured a climatic near-miss, when Hurricane Michael of 2019 swerved offshore at the last moment prior to landfall at the art museum in Myrtle Beach, where this piece was installed.

driftersproject.net

Sukey Bryan
Water Without, 2018
paper and wheat paste
15 x 40 feet

Water without was the kick-off installation to my time as artist in residence at Grace Cathedral in San Francisco charged with making work to support environmental action. Designed to surprise and delight, "Water without" is a photograph of Burney Falls, a sacred California waterway fed by a subterranean aquifer which always flows, even during periods of drought, that I printed onto strips of paper and glued with wheat paste (with the help of volunteers – "the glue crew") to the risers on this busy and iconic corner in San Francisco. Seeing ourselves in nature and nature in us, I strive in my artwork to bring us in close. I hope my work will help nourish, refresh and propel our relentless dedication to our fight against climate change.

sukeybryan.com



Xavier Cortada
Diatom Fountain, 2017
(Smathers Plaza | Little Havana, Miami-Dade Housing Authority)
hand-carved, hand-painted ceramic and mosaic on concrete
16 x 8 x 8 ft

Comprised of 1,616 hand-made, hand-painted ceramic tiles, *Diatom Fountain* is a 16-foot fountain in an elderly public housing facility in Miami's Little Havana community. Here, four vertical water channels disrupt the natural flow of diatoms across the sculpture, much like dredging and canals have disrupted the natural flow of the "River of Grass" across South Florida. Cortada depicts diatoms in public places as a way of engaging audiences – an entry point for them to learn about how scientists use diatoms to monitor water flow and quality in the Florida Everglades and throughout Florida's ecosystems. Importantly, scientists can determine the past salinity of water by examining the glass shells of diatoms preserved in sedimentary core samples. Each diatom species has a different salinity preference, so changes in the mixture of fresh and sea water (driven by sea level rise and water management) can be inferred from past diatom remains.

cortadaprojects.org

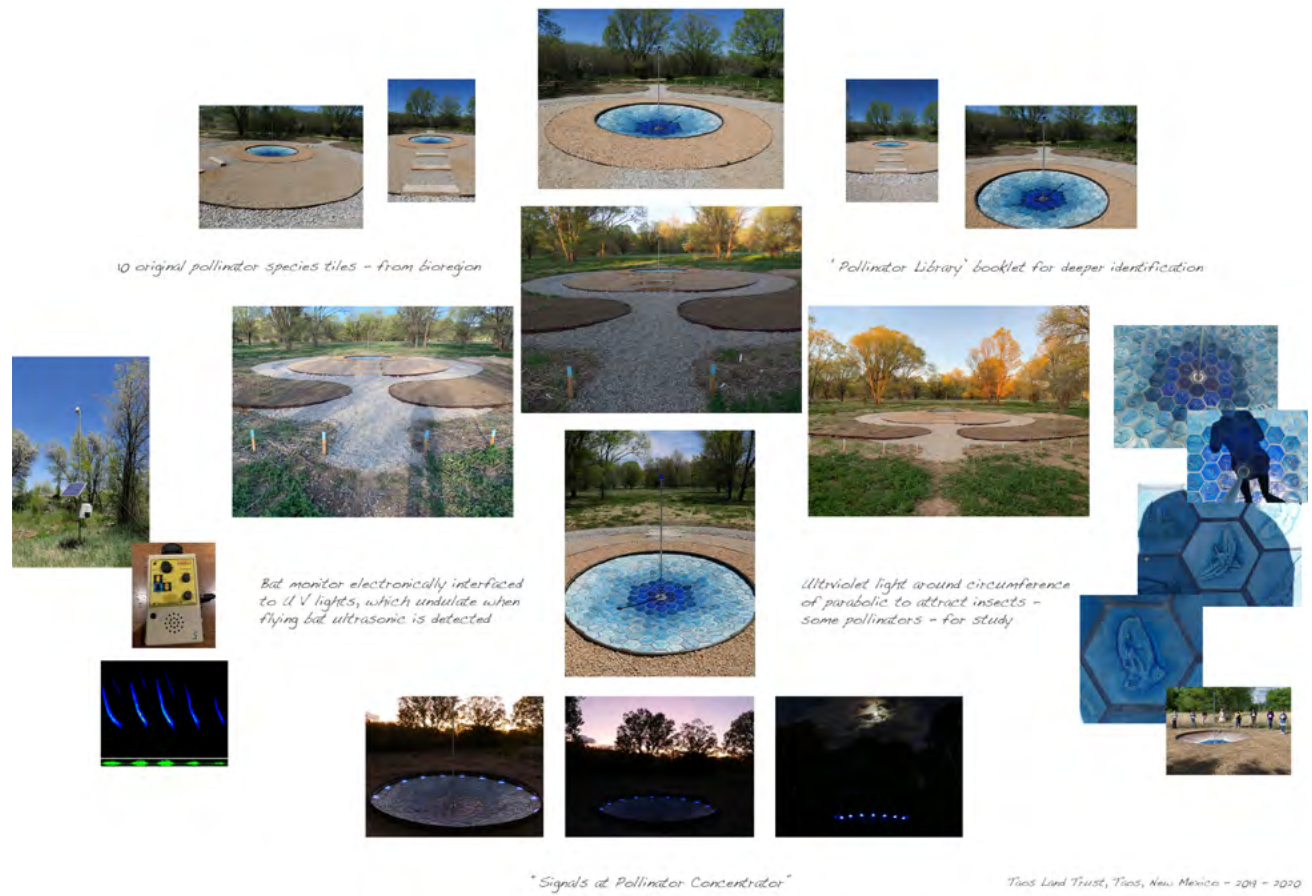
Ana MacArthur

Signals at Pollinator Concentrator, 2019-2020
digital archival print on Rives BFK
29 x 41 inches

Pollinator Concentrator incorporated a youth workshop and identification booklet to assist the audience in identifying pollinators. This is a form of activism by its continual teaching with identification bringing greater awareness. As human and non-human animals we are 'sensing creatures' with an overlap of our differing sensing mechanisms. This thread incorporates technologies that enable us to experience other species sensing methods, allowing more empathy to fully appreciate our similarities as organisms.

Installation description:
Interspecies installation addressing global pollinator decline, sited on Taos Pueblo indigenous land at TLT's Rio Fernado Park, integrated with STEMarts Lab youth education program. 10 ft. dia. parabolic dish, sundial, tiles of New Mexico pollinators, metaphorical reference to a lens focusing energy (pollinators), or satellite dish transferring pollinator DNA. UV lighting on parabolic edge draws insects for night study and undulates in response to bat (a pollinator) ultrasonics as they fly over. Water management feeds garden of native plants pollinated by species represented in tiles.

anamacarthur.com


10 original pollinator species tiles - from bioregion
"Pollinator Library" booklet for deeper identification
Bat monitor electronically interfaced to UV lights, which undulate when flying bat ultrasonic is detected
Ultraviolet light around circumference of parabolic to attract insects - some pollinators - for study
"Signals at Pollinator Concentrator"
Taos Land Trust, Taos, New Mexico - 2019 - 2020

Andrea Reynosa
Overlay, 2018-19
mulch hay, wildflower seeds, seasonal rain, microbes, human interaction
40 feet diameter

Overlay is a regenerative permaculture installation as part of an ongoing series, *Living Earthworks,* curated by Michael Asbill and Linda Weintraub for Eco Materialism exhibition at the Unison Arts Center. *Overlay* engaged with the existing Unison outdoor installation, *Labyrinth,* 1998, a 7-circuit ceramic maze system made by artist Bill Shillalie and chose to work within its mandala composition by employing an agricultural component. *Labyrinth* had a history of being enveloped annually by thick, weedy pasture grass so Reynosa applied a 24 inch sheet mulching application to remediate the problem. Labyrinth's weeds were composted down to a layer of nutrient dense bare soil. As the materials decomposed under the hay, worms moved in, softening the soil and increasing the activity of beneficial microbial organisms. A broadcasting of wildflower seeds were broadcasted over the hay surface to increase pollinator habitat at the site while the hay mulching process took place.

andreareynosa.com

Jennifer Rife
105° 14’ W x 40° 31’ N no. 44, 2020
photograph of wood, copper,
stainless steel, environment
1 x 10 x 10 feet

When we extract resources from the earth to power our daily lives, we leave scars. Through my practice, I ask if it is possible to leave a trace rather than a scar. I make objects in my studio, carry them out to a location, create the installation, document the geographic coordinates, capture the moment with my camera, pack up the objects and leave. The process is intimate and ephemeral. This work is one of a series of installations created in the Rocky Mountains over a 48-hour time period. As the piece is viewed, I invite you to reflect on what you see, why it is there, and how we interact with the land as humans. Consider what we take from and leave on the land. I hope to leave you with more questions than answers.

artinthemiddleofnowhere.com

Nancy Winship Milliken
Pasture Song, 2018
re-claimed cello bow hair (horse hair), netting, wood
15 x 17 x 1 feet

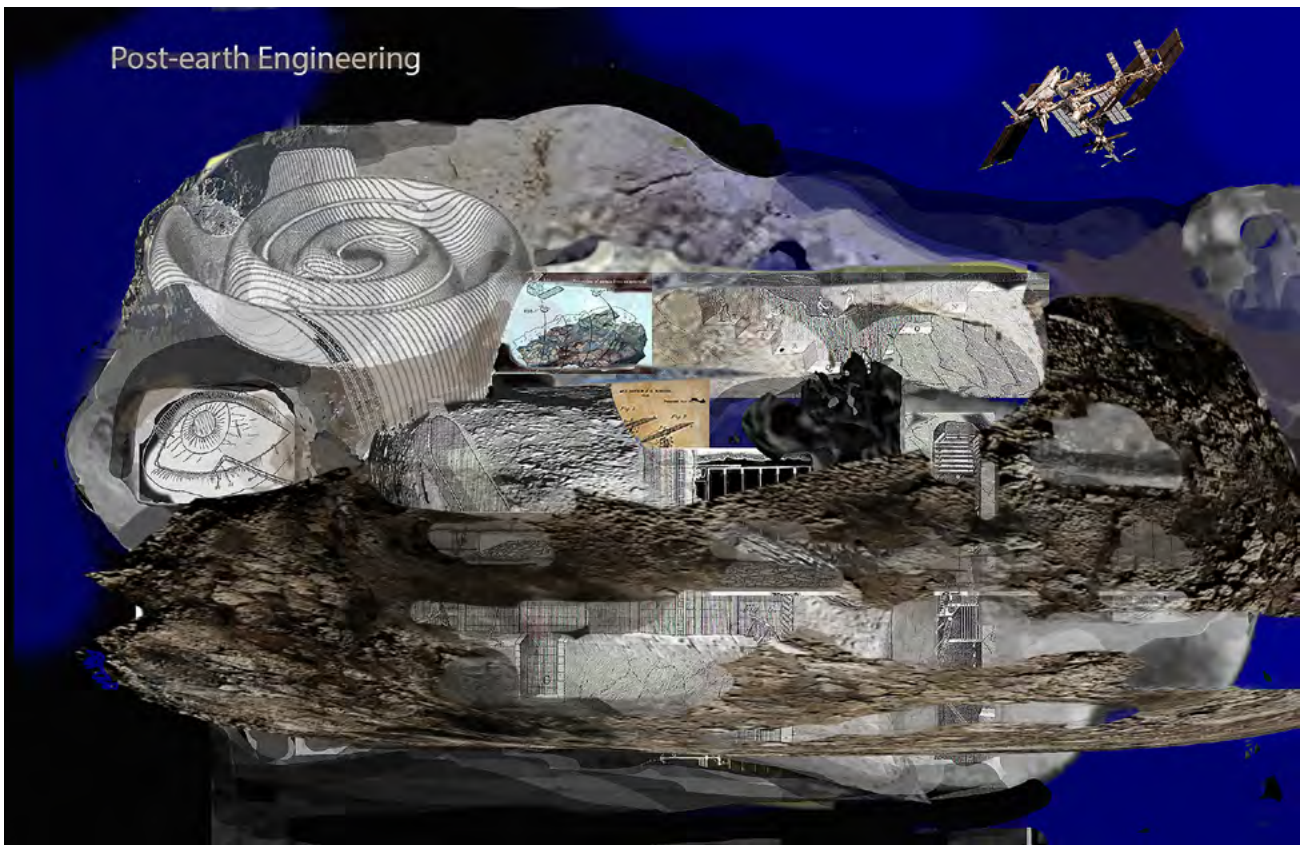
The music of the pasture is linked to music of the cello, from the summer symphony of crickets and grasshoppers rubbing their abdomen with their textured legs, to the string quartets and orchestras playing in symphony halls. Thousands of re-claimed cello bundles have been hand tied to netting presenting movement in the wind, loosening the material from its former task as cello bows allowing the horse hair to play in the breeze, closer to the way it moved on the horse. The netting has been arranged to expand and contract with the wind, like a cycle of breath, giving life to the flattened form we created.

nancymilliken.com

Ulrike Arnold
OneWorldPainting, 2017-2019
earth pigment on canvas
7m rectangle and a 2m circle

Earth has been the theme of my work over four decades, in a most concrete and tangible way: I use it when I paint outside allowing nature— wind, rain and sun—to be my accomplices. *OneWorldPainting* is a dialogue of Earth from five continents including salt and sands from deserts, volcanoes and prehistoric caves, rock formations and river beds. It is symbolic of the deep communion of all the nations in the world. Two large canvases, are displayed together as a giant exclamation mark, a political statement to honor, preserve and protect the very soil on which all mankind walks. I have used colors from my trips over the past 40 years, minerals that glimmer and mud that provides a wealth of shades; reds, blues, yellows and greens. When these two canvas pieces combine, they create a harmonious and beautiful ensemble, a call to every individual and to all nations for peace and protection of our natural environment. A powerful statement to move forward.

ulrikearnold.com



Ellen K. Levy
Post-earth Engineering, 2020
Mixed media and gel on archival paper
39 x 60 inches

Post-earth Engineering explores the search for new resources beyond earth as one consequence of climate change. The depiction of an asteroid (above and left of center) derives from a patent about "harvesting minerals on an asteroid." Other patent drawings of mining technology are also shown enmeshed in the asteroid's surface, portraying the commercialization of carbon-based fuel technologies. Reproductions from plates of Mining from Denis Diderot's eighteenth-century Encyclopedia appear throughout, suggesting some of the hazards underlying exploration and exploitation. The International Space Station appears in the upper right; underneath the title is a patent rendering of a machine that collects space debris. We see the prospect of a diminished earth as we reduce the resources of our planet and prospect in space. An optional augmented reality component can trigger an animation that raises environmental questions, which contrast with the portrait of capitalism documented by images in the print.

complexityart.com

Aviva Rahmani
Blued Trees Black Skies, 2020
proposal

This maquette was developed at the beginning of the pandemic. I had been developing a late summer multi-media public performance-installation for Governors Island, NY in collaboration with composer Eve Beglarian, choreographer Yoshiko Chuma and instrumentalist Robert Black of Bang On A Can. It would have included suspended banners and large assemblages of branches painted blue. We hoped to catalyze discussion about systemic reforms to protect the sacred home of the Earth we all share. We are now dramatically reconceiving the project to interface virtual and live events. In this maquette I imagined the public space where we might have performed with trees but without people. The only evocations of humanity are the series of monumental images of praying hands. The hands represent a yearning for hope, as all of humanity aspires to hope right now. Our content is still global carbon emissions, species interdependence, judicial and social adaptations.

ghostnets.com

ecoconsciousness billboards

The three billboards selected are sited in rural west and southwest Missouri along and near Interstate 49, which runs between Pineville, Missouri (10 miles north of the Arkansas border) up to Interstate 470, the beltway in Kansas City. The cities of Neosho and Monett are located in the Missouri Ozarks and were each included in The 10 Most Conservative Cities in Missouri for 2019. Archie is considered “moderately conservative,” however, the county voted Republican the last five Presidential elections and Republicans held twelve of the thirteen elected positions there as of the 2014 election. Missouri has historically been viewed as a bellwether state, although, they have not voted for a Democratic president since 1996 (Clinton). All three billboards will be up past the elections on November 3, 2020.

L.C. Armstrong

Peace Rose Over Eclipse, 2020
oil on linen panel
36 x 72 inches

For the past 20 years, my work has celebrated the natural world. As a child, I spent long summer days, in the Tennessee woods, daydreaming. These early years were influential in building my visual vocabulary. When I was nine, my family drove to California, in two pickup trucks, on Hwy 66. New landscapes now presented themselves; desert sunsets, red rock canyons, the Pacific Ocean. Like the Hudson River School painters, my works seek to highlight the sanctity of nature. In "Peace Rose Over Eclipse," rose stems magically transform into silver guitar strings. The black disc of the eclipse also can be seen as a guitar sound hole, and rays of light reverberate from it. Music, like art, is a language we can all understand. The "Peace" rose celebrated the end of WWII. It's sunny, optimistic burst of yellow, blushing to deep coral, signifies new beginnings, and hope for a bright future after the darkness of the eclipse.

Southwest Missouri is a collection of cities, towns, and communities in the heart of the Ozarks between the metropolitan areas of Joplin and Springfield and the Fayetteville-Springdale-Rogers in Arkansas. Monett was established in 1887 as a trading post and shipping center for the St. Louis-San Francisco Railway, later known as the Frisco. Monett had a thriving fruit business and was nicknamed the "Strawberry Capital of the Midwest." The Ozark Fruit Growers Association building (built in 1927) which is part of the Downtown Monett Historic District is on the National Register of Historic Places. In 1894, a lynching and race riot in took place in Monett before the violence spread to other southwestern Missouri towns. Monett became a sundown town, banning African Americans from living or staying there after dark, with a sign across the main street saying: "Nigger, don't let the sun go down." Missouri had the second highest number of lynchings outside the Deep South—60 between 1877 and 1950. Monett had a population of 9,124 as of 2019 and twenty churches.

lcarmstrong.com

Location: 36°53'40.1"N 93°55'17.6"W
Hwy 37, 1.5 miles south of junction Hwy 60 in Monett, Missouri
Billboard: North facing, 10.6 x 22.9 feet
Elevation: 1,378 feet above sea level

Location: 36°48’01.3”N 94°25’12.8”W
Interstate 49, at milemarker 21.6 southbound
near Neosho, Missouri, Exit 20
Billboard: North facing, 10.5 x 22.75 feet
Elevation: 1,037 feet above sea level

Diane Best

Iceberg, Scoresbysund, 2016
digital photograph
26 x 34 inches

This image was captured on a trip to remote northeast Greenland, on a 1920 Danish sailing ship with a group of 12 other photographers. The fjord system we sailed through is the deepest in the world, with many twists, turns, islands and steep cliffs. Icebergs get trapped in there, which make for captive subject matter - and the water can be as still as glass. This iceberg was out in the deeper water, and was one of the first really big ones we encountered. The photo is notable because I think it was the first time the final image came out exactly how I saw it in my head before I went out shooting! I generally come back with good images, but they are usually not what my original intention was....landscape photographers must be adaptable.

Neosho is the childhood home of painter and muralist Thomas Hart Benton (1989-1975), as well as African American inventor and botanist George Washington Carver. It’s located in the Southwest corner of the Ozarks in Missouri, also known as Tornado Alley due to the cold air from the Rocky Mountains and Canada which collides with warm air from the Gulf of Mexico. It’s population is approximately 12,000 people. Founded in 1839, the name, NE-O-ZHO or NE-U-ZHU, is a Native word of Osage derivation, meaning clear or abundant water, referring to local freshwater springs. The springs attracted varying cultures of Native American inhabitants for thousands of years. White settlers who founded the city in 1833, nicknamed it “City of Springs.” Neosho claims to be the “Gateway to the Ozarks” from the west.

Starting in the late 1820s, settlers of English, Scottish, German, Welsh, and Scots-Irish ancestry began moving into the area. The region was then called “Six Bulls,” a colloquialization of “six boils,” referring to the water bodies that flowed through the area - Shoal Creek, Center Creek, Indian Creek, James, Spring and North Fork rivers. Early settlers were visited by Indigenous peoples who had been relocated from Georgia to Oklahoma, a few miles to the west, and who ocassionaly came into the area on hunting expeditions. During the 1840s, mining became a part of Neosho when lead was discovered. Neosho’s early commercial development was dominated by lead and zinc mining, one of Missouri’s earliest commercial operations. Lead was transported by wagon from Neosho to Indian Territory, then shipped down the Arkansas River and Mississippi River to New Orleans.

dbestart.com

Rebecca Clark
Oh, what did you see, my blue-eyed son?, 2017
graphite and colored pencil on paper
3.5 x 7 inches

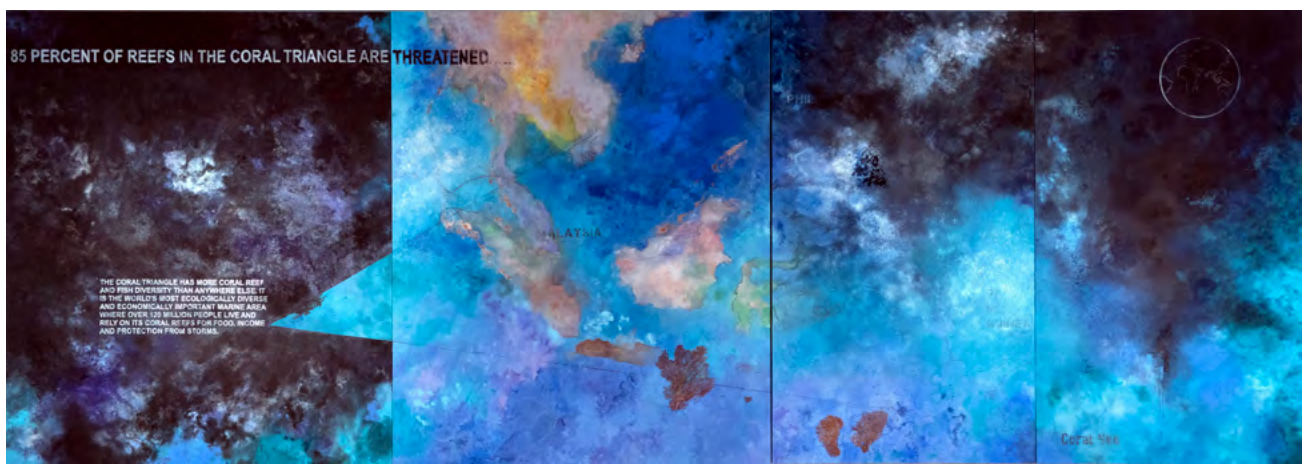
My drawing "Oh, what did you see, my blue-eyed son?" focuses on a pair penetrating pale blue eyes staring out from the half- hidden face of a wolf pup. The title, taken from Bob Dylan's epic 1962 ballad, "A Hard Rain's a-Gonna Fall," implies a familial relationship. Within the context of the drawing, this is a human/ animal relationship and the wolf's hard gaze is fixed firmly upon the viewer: you, me, us. What devastation did our blue-eyed son witness out there in the world? Will he, will we, survive?

Archie is a city in southern Cass County, which is part of the Kansas City metropolitan area. On August 10, 1932 a meteorite fell near Archie that received national attention. A fragment of the meteorite known as "Archie" is on display in the Smithsonian National Museum of Natural History in Washington, D.C.. The population was 1,207 as of 2018. Archie was platted in 1880, and named after Archie Talmadge, the son of a railroad official. The town hosts an annual tractor pull in September.

This area of Missouri was previously inhabited by speakers of the Dhegihan Siouan-language family: The Osage, Quapaw, Omaha, Ponca and Kansa tribes make up this sub-group. Other historical tribes in the area were Shawnee and Lenape (aka Delaware), whose tribes spoke related Algonquian languages. The Lenape had been pushed to the Midwest from their territory along the mid-Atlantic coast by continuous white encroachment. In 1818 the United States granted land to the Lenape in southern Missouri Territory, but they were forced to cede it back in 1825, after Missouri became a state. At that time, they were removed to a reservation in Kansas. Those who remained in this area were close relatives of the Sauk, Fox and Kickapoo tribes. The early camp meetings held by European-American settlers near Archie often attracted as many as 500 Indigenous peoples, in addition to Europeans.

rebeccaclarkart.com

Location: 38°29'05.2"N 94°20'30.4"W
Interstate 49, Exit 147 southbound,
Archie, Missouri
Billboard: North facing, 12 x 30 feet
Elevation: 833 feet from sea level


85 PERCENT OF REEFS IN THE CORAL TRIANGLE ARE THREATENED
THE CORAL TRIANGLE HAS MORE CORAL REEF AND FISH DIVERSITY THAN ANYWHERE ELSE. IT IS THE WORLD'S MOST ECOLOGICALLY DIVERSE AND ECONOMICALLY IMPORTANT MARINE AREA WHERE OVER 120 MILLION PEOPLE LIVE AND RELY ON ITS CORAL REEFS FOR FOOD, INCOME AND PROTECTION FROM STORMS.
MALAYSIA
Coral Sea

Diane Burko
Coral Triangle, 2020
mixed media
72 x 205 x 2 inches

Continuing my practice of focusing on climate change, this piece concerns the Coral Triangle in the southern Pacific Ocean. As stated in the text included in this painting: "The coral triangle has more coral reef and fish diversity than anywhere else in the world. It is the world's most ecologically diverse and economically important marine area where over 120 million people live and rely on its coral reefs for food income and protection from storms." Across the expanse of two of the four panels, I painted in larger print: "85% of reefs in the coral triangle are threatened."

My process is to witness, translate, and communicate scientific information through my painting. It's how I personally and professionally counter climate doubt – it's my way of entering into the public discourse with the goal of moving the viewer to reflect, take responsibility and act.

dianeburko.com

Cameron Davis
Bhramari Pranayama, 2020
acrylic on canvas
60 x 144 inches

Bhramari Pranayama (Bee Breath) contemplates the mystery of honeybees. Davis sees her painting practice as engaging ecological consciousness; where her visual improvisations dissolve perceptual boundaries between self, other and place. Using late summer beebalm stalk forms as touchstone for garden memories, *Bhramari Pranayama* is informed by the notion of quantum mathematical theorist Barbara Shipman's theory that honeybees perceive and interact at a quantum level in order to communicate the location of food. "I was thinking about Shipman's discovery that a sixth dimensional mathematical formula, when translated onto a two-dimensional surface, creates the same pattern as the honeybee waggle dance. While painting, I considered the mystery of reciprocity of beebalm, honeybees, hummingbirds and me (delighted in their beauty), as a metaphor for wider considerations of meaning."

camerondavisstudio.com

Fredericka Foster
Eye of the Storm, 2020
Archival Digital Color Photograph on Rag Paper
18 x 48 inches

In 2019, inspired by a collaboration with a composer, I began writing down my dreams. Uncanny and strange events were happening every single day in this Surrealistic time, with mass psychology evolving from 0's and 1's on small screens. Then the Coronavirus came, stronger than a hurricane. In quarantine I started making large horizontal mirrored photographs evoking a dream like state. Where the two sides joined together, archetypes and symbols appeared; water was speaking directly to my unconscious mind. Working created a place of peace in the calm eye of the storm. Millions marched to demand racial justice after the murder of George Floyd. Our morning news brought daily Covid 19 death counts and the advice to wash our hands. This photograph carries a suggestion of new life; a moment of hope born in the face of chaos.

frederickafoster.com

Andrea Frank
Seed (Tomato), 2017
archival pigment print
12 x 35.5 inches

The Seed series focuses on the unraveling ecological mesh we rely on for survival but actively destroy at breathtaking speed. It visualizes this powerful life force, moving and transforming with the seasons. The work challenges us to mentally reconstruct images of plants grown for their seeds, in this case at a small organic farm in the Hudson Valley. The plants are captured at different stages in their life cycles, and seem to disintegrate into space. The series negotiates the mounting fragility of our eco and food systems, related fear of loss, and longing for the strange, messy beauty that the cycle of life holds.

andreafrank.net

Robin Lasser
Sea and Sky Dance:
Clearing the Air as we Shelter-in-Place, 2020
photographs dye infused metal prints
40 x 60 inches

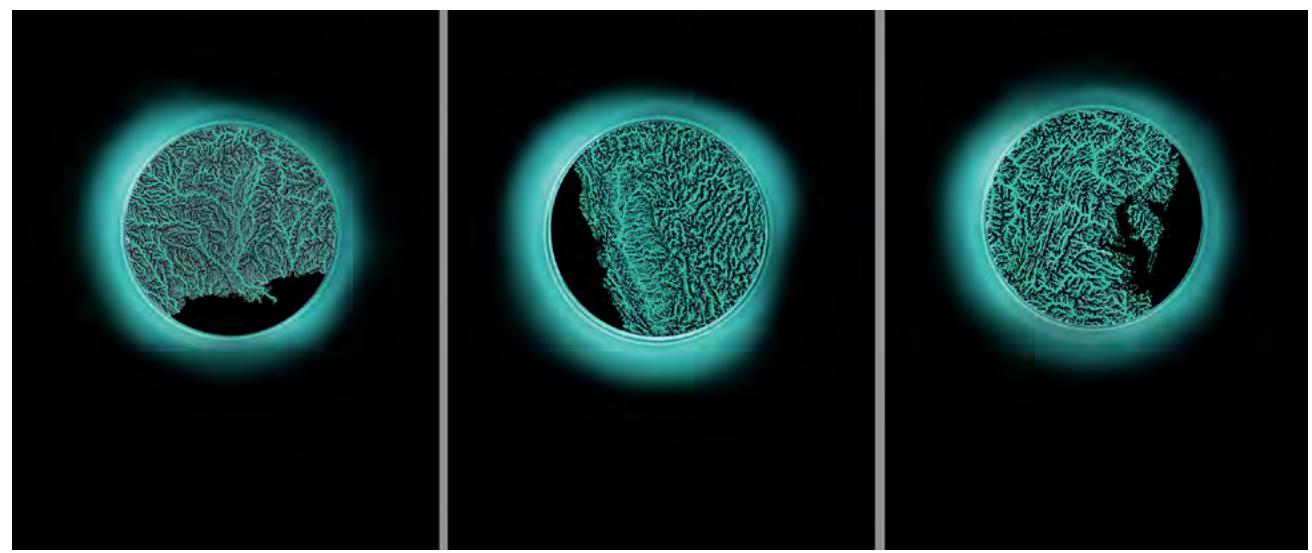
This photograph is one of a series of images designed to serve as a meditation on the health of our atmospheric and oceanic environments. It was made in response to the Shelter-In-Place mandate. During the quarantine, with our movements restricted, we drive, fly, and cruise less, (reducing pollution from burning fossil fuels) and our skies miraculously clear. What new paradigms may emerge from our experiences of sheltering in place? Will our newly awakened experiences of breathing fresher air motivate us to change our habits that threaten the sustainability of our planet?

dresstents.com

Margaret LeJeune
Watershed Triptych, Growing Light, 2017
bioluminescent photogram with USGS data
size variable

In the series, *Growing Light,* I draw from both the biological sciences and humanities to explore fundamental ideas within ecology, environmental ethics and thought. Using photographic processes that harness the power of bioluminescent organisms, I create images that are technically innovative and provoke a larger dialogue about the vast oceanic environment and our own personal relationship with the natural world. As a marriage of conceptual photography and scientific exploration, these images capture the beauty of this unique light source, exploring the quiet evidence of energy and decomposition in nature along with the threats humans pose to even microscopic life in the Anthropocene.

margaretlejeune.com



Nancy Macko
Meadow, 2018
archival digital print output on vinyl
6 x 18 feet

The primary intention of my work is to bring awareness to the honeybees' current plight in relationship to the environment. It requires a mindfulness about our place in the universe and the purpose in our lives. In recording the life cycle of bee-attracting flora, I hope to shed light on our own brief lifespan. Since the early 90's, I have worked with honeybee imagery and media. *Meadow* was created as a large-scale digital banner and was first exhibited at the Loveland Museum in Loveland, CO in 2018. The images incorporated in it document the native, drought tolerant and bee-attracting wildflowers of California and were shot at the California Botanic Garden in Claremont, CA. Details of the plants were shot with a 60mm macro lens and are presented within the hexagonal insets allowing the viewer to see them at close range.

nancymackophotography.com

Constance Mallinson
Mountain, 2017-18
oil on canvas
5 x 12 feet

With roots as diverse as 17th Century Dutch still life and 19th Century panoramic landscapes, these large scale figurative works interpret the contemporary landscape as a ruin replete with the objects that symbolize our habits and tastes. Darkened Turneresque skies are the backdrops for massive accumulations--"mountains"- of manufactured and natural detritus retrieved from the urban streets on the artist's daily walks. What the artist terms a "hyper sublime", these terrifyingly beautiful scenes interweave natural decay with the bright and seductive objects and fragments produced for our consumer culture. Full of contradictions and implications, the paintings consider the mutual constructions and interdependencies of humans and nature and imagine their possible collapse or ruination. Past, present and future merge, provoking myriad questions about the complexities and moral dilemmas of a techno-consumerist world as we simultaneously contribute to the earth's destruction.

constancemallinson.com

Gregg Schlanger
46° 30’ 54” N 119° 15’ 10” W, 2017
digital photo ¼ in. acrylic face mount
with aluminum cleat hanger
20 x 40 inches

This photograph is part of an ongoing project titled Mapping Plutonium. The work focuses on issues relating to the United States development of nuclear weapons. It is about the secrecy; the environmental disasters; the toll of human health; the deceptions of the corporations and government; the nuclear waste; and the denial. The project contains art and artifacts. It is part fact and fiction. The Hanford Site was built in 1943 as part of the Manhattan Project. The 586-square mile site is located along the Columbia River. The B Reactor is 65 miles from Ellensburg, Washington, my home. The Hanford site is the most radioactive contaminated place in the United States. I am concerned with the truth and the myth, with secrets and public knowledge, with successes and failures, with achievements and disasters, with honesty and fantasy, with realities and fabrications and with denial and confirmation.

greggschlanger.com

Minoosh Zomorodinia
Sensation, 2018
HD video 1:54 min

Feelings produce different psychological states within the human being. Sensation is the result from the air stimulation at different sites. I search for the self in nature while letting the wind touch the mylar to curve the shape of my body. I'm interested in the connection between my body and landscape to express my feelings. My body merges to landscape with the emergency blanket to integrate within the sky. Although the sense of touch is experienced through the lens it identifies resistance.

rahelehzomorodinia.com

ecoartspace members

Minoosh Zomorodinia, pg 91
Amy Youngs, pg 12
Kathryn Yarkosky
Chin Chih Yang, pg 25
Nanette Wylde
Chelsea Wrightson
Thom Wright
Maryann Worrell
Adam Wolpert, pg 56
Eileen Wold
Marion Wilson
Brad Wilson, pg 42
Don Wilkison
Gail Wight
Clark Wiegman
Cate Whittemore
Carly Veronica White
Miranda Whall
Linda Weintraub
Riva Weinstein, pg 22
Patricia Watts
Charlie Watts, pg 41
Deborah Wasserman
Mary Waltham
Ruth Wallen, pg 40
Victoria Wagner
Brigitta Varadi
Mark Brest van Kempen
Emily Van Engel
Barry Underwood, pg 39
Jane Troup, pg 55
James Toia
Sylvia Tidwell
Marie Thibeault
Vera Thaens
Patricia Tewes
Kate Temple
Gina Telcocci, pg 64)
Kazumi Tanaka
Tattfoo Tan
Sandra Taggart
Zeno Swijtink
Susan Suntree
Amber Stucke, pg 21
Suzanne Stryk
Rachael Strittmatter
Kim Stringfellow
Laurencia Strauss
Linda Stillman
Dawn Stetzel, pg 20
Teresa Stern
Gina E. Stepaniuk
Heather Stehle
Chrysanne Stathacos
Janet Stafford
Roy Staab
Laura Splan
Anne-Katrin Spiess, pg 19
Susan Spaid
Leslie Sobel, pg 48
Samantha Slone
Jill Slaymaker
Jackie Skrzynski
Gail Siptak
Lily Simonson
Steven Siegel
Suzan Shutan
Bonnie Ora Sherk
Fern Shaffer
Jeff Schmuki
Lindsey Scherloum
Gregg Schlanger, pg 90
Diana Scarborough, pg 11
Joanie Gagnon San Chirico
Cherie Sampson, pg 17
John Sabraw, pg 54
Christy Rupp
Jennifer Ruggiero
Meridel Rubenstein
Catherine Ruane
Jay Rounds
Karen Rothman
David Rothenberg
Ann Rosenthal
Craig Roper
Rita Robillard
Shana Robbins, pg 18
Cindy Rinne
Jennifer Rife, pg 73
Andrea Reynosa, pg 72
Diane Walton Reitz
Christopher Reiger
Marcia Wolfson Ray
Aviva Rahmani, pg 77
Jennifer Printz
Kit Porter
Zach Pine
Deanna Pindell, pg 24
Perdita Phillips
Alan Petersen
Michael Pestel
Joan Perlman
Jaanika Peerna
Greg Patch
Jennifer Parker
Caitlin Parker, pg 38
Carol Padberg
Chrissie Orr
Ansel Oommen
Patricia Olynyk
Lil Olive, pg 53
Julia Oldham
Diana Cheren Nygren, pg 29
Scott Norris, pg 37
Carol Newborg
Itty S. Neuhaus
Zea Morvitz, pg 60
Edward Morris
Jamie Morra
Seren Morey, pg 47
Carolyn Monastra
Erin Moore
Angela Miskis
Patricia Miranda
Abby Minor
Nancy Winship Milliken, pg 74
Sue A. Miller
Natasha Milijasevic
George Melrod
Scott McIntire
Liz McGowan, pg 16
James McElhinney
Kate McCoy
Sarah McCoubrey
E.J. McAdams
Dominique Mazeaud
Mary Mattingly
Federica Matta
Debbie Mathew
Nelle Martin
Karen Marston
Jane Marsching
Aline Mare
Constance Mallinson, pg 89
Lenore Malen
Monica Mahoney
Nancy Macko, pg 88
Christine Mackey
Linda MacDonald, pg 52
Ana MacArthur, pg 71
Ric Lum
Evan Lovett
Stevie Love
Pam Longobardi, pg 68
Hugh Livingston
RT Livingston
Amy Lipton
Nikki Lindt
Jason Lindsey
Sujin Lim, pg 15

Ellen K. Levy, pg 76
Stacy Levy
Helen Lessick
Margaret LeJeune, pg 87
Marietta Patricia Leis
Kellie Lehr
Carrie Lederer, pg 62
Amanda Lechner
Robin Lasser, pg 86
Laura Larson
John Langdon
Judith Selby Lang
Kristin Osgood Lamelas
Marina La Palma
J.J. L'Heureux, pg 36
Jill Kubit
Judith Kruger
Joshua Kochis
Tammy Knipp
Erika Knerr
Wendy Klemperer
Helen Klebesadel
Karla Klarin
Sant Khalsa
Deborah Kennedy
Christopher Kennedy
Jenny Kendler
Elizabeth Keithline
Forest Keegel
Virginia Katz, pg 46
Sarah Kanouse
Sergey Jivetin
Adriene Jenik
Ellen Jantzen
Michael Jantzen
Paula Jacoby-Garrett
Basia Irland
Land Art Generator Initiative
Etsuko Ichikawa
Judy Chia Hui Hsu

Lyn Horton, pg 59
Cynthia Hooper
Brece Honeycutt
Richard Hoffman
Susan Hoenig
Gilah Yelin Hirsch
Julie Higgins
Tom Hessel
Alexander Heilner, pg 35
Susannah Hays
Sarah Haviland
Juniper Harrower
Jan Harrison
Olivia Ann Carye Hallstein
Lucy Julia Hale
Andrea Haenggi
Mary Addison Hackett
Jennifer Gunlock
Tessa Grundon
Tracy Taylor Grubbs
Grace Grothaus
Diana Gourlay
Reiko Goto
Jessa Goodall
Jon Goldman, pg 58
Arlene Goldbard
Helen Glazer, pg 34
Nancy Gesimondo
Amara Geffen
Bia Gayotto
Linda Gass
Stephanie Garon, pg 63
Maru Garcia, pg 14
Chris Fremantle
Andrea Frank, pg 85
Rachel Frank
Fredericka Foster, pg 84
Doug Fogelson, pg 33
Susan Hoffman Fishman
Jimmy Fike

Elysa Fenenbock
Janet Felsten
Gene Felice
Darlene Farris-LaBar
Marisha Farnsworth
Sarah Fairchild (pg 43)
Eliza Evans
Jesse Etelson, pg 32
Jose Carlos Espinel
Alicia Escott
Jorie Emory
Laurel Dunscomb
Jeanne Dunn, pg 44
Caro Dranow
Abigail Doan
Robin Dintiman
Nicole Dextras, pg 23
Lanny Frances DeVuono
Wendy DesChene
Sherri Denault
Mary Anne Davis
Cameron Davis, pg 83
Betsy Damon
Peggy Cyphers
Crispin Currant
Billy X Curmano
Matthew David Crowther, pg 31
Shirley Crow, pg 51
Crane Hollow Preserve
Xavier Cortada, pg 70
Madelaine Corbin, pg 67
Gigi Conot, pg 30
Elisabeth Condon, pg 50
Tim Collins
Brian Collier
Nancy Cohen
Rebecca Clark, pg 81
Ashley Church
Susan Chorpenning
Anne Cherubim

Agnes Chavez
Catherine Chalmers
Christina Catanese
Pamela Casper, pg 61
Jennie Carlisle
Cynthia Camlin
David Burns
Diane Burko, pg 82
Claire Burgridge
Fran Bull
Claudia Bucher, pg 13
Sukey Bryan, pg 69
Casey Lance Brown, pg 28
Emily Brown
Liza Brown
Ann Kyle Brown
Ron Broglio
Michele Brody
Gary Brewer
Fred Brashear
Hilary Brace, pg 57
Mariah Boyle
John Bowles
Maureen Burns Bowie
Kellie Bornhoft, pg 66
Karen Boone
Barbara Boissevain, pg 27
Resa Blatman, pg 43
Chantal Bilodeau
Diane Best, pg 80
Andrea Bersaglieri
Sharon Berkan-Dent
Suzanne Benton
Bremner Benedict
Vaughn Bell
Meghan Moe Beitiks
Scott Ray Becker
Amy Bassin
Barbara Bash
Jeannine Bardo

Freyja Bardell, pg 26
Lillian Ball
Krisanne Baker
Kirsten Bailey
Pat Badani
Frances Ashforth
Judy Asbury
Ulrike Arnold, pg 75
Jean Arnold
L.C. Armstrong, pg 79
Anita Arliss, pg 49
Marthe Aponte
Marcia Annenberg
Elaine Angelopoulos
Audrey An, pg 65
Jane Ingram Allen
Rebecca Allan
Changwoo Ahn
Kim Abeles
Luciana Abait
Mary Jo Aagerstoun
Gary Aagaard

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ecoartspace would like to thank Eleanor Heartney for her time and thoughtful contributions in selecting the artworks for ecoconsciousness. Her interest in ecological art started in 1990, when she wrote her first eco-art article titled “eco-logic” for Sculpture magazine. In 1993, she wrote a catalogue essay *“From Destruction to Reclamation: Art and the Environment in the Nineties”* for the exhibition with the same title featured at the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina. She has since written several feature essays on artists addressing environmental issues and has been a participant of the ecoart network online since 2017. We are very grateful for her contributions to this movement.

It is important to note that, since this is the first year ecoartspace is operating as a membership organization, in order to raise money for exhibition expenses, an application fee was instated. With over 160 artists applying and over 400 artworks submitted, the response was a welcome surprise. This approach, however, can leave many artists financially at a disadvantage. After curating over sixty art and ecology exhibitions, this is the first time ecoartspace has organized a fee-based juried exhibition. With more members, and donors, it is our desire for the future to have our annual exhibitions guest curated, with no fee. That said, a big Thank You to our members who applied this year!